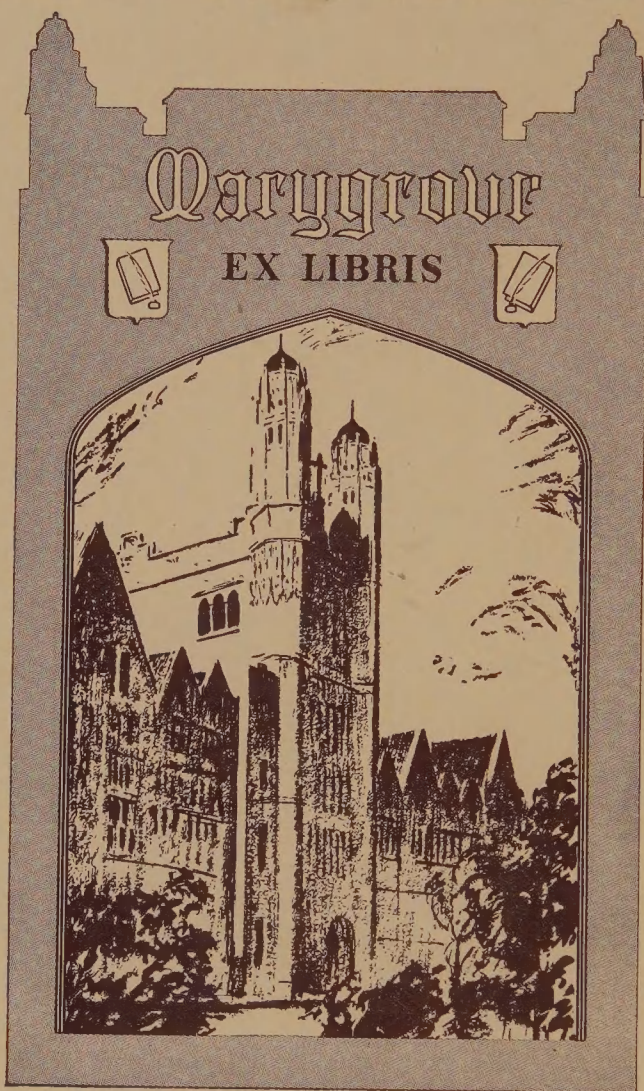




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*THE volumes of the University of Michigan Studies are published by authority of the Executive Board of the Graduate School of the University of Michigan. A list of the volumes thus far published or arranged for is given at the end of this volume.*

*OF the two monographs comprised in this volume, the first, on East Christian Paintings in the Freer Collection, by Professor Morey, was published in November, 1914.*

*It was expected that the publication of the second monograph, by Professor Dennison, would immediately follow. On account of the War, however, it was not possible to secure all the photographic negatives needed for the heliotype plates until 1916. When the last proofs of this monograph were in Mr. Dennison's hands, he was stricken with pneumonia and died, after a brief illness, March 18, 1917. A brief sketch of his work will be found on page 167.*

University of Michigan Studies

*HUMANISTIC SERIES*

VOLUME XII

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STUDIES IN EAST CHRISTIAN AND  
ROMAN ART

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PART II. A GOLD TREASURE OF THE LATE  
ROMAN PERIOD



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PLATE I





PECTORAL AND NECK-RING WITH LARGE FRAMED MEDALLION ATTACHED  
MORGAN AND FREER COLLECTIONS. Nos. 1 AND 2



A GOLD TREASURE  
OF THE  
LATE ROMAN PERIOD

BY  
WALTER DENNISON  
SWARTHMORE COLLEGE

New York  
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MEMORIAE  
PATRIS · OPTIMI  
PIETATIS · CAVSA



## PREFACE

THE following pages present a description of thirty-six objects belonging to a notable gold treasure of the late Roman period found in Egypt. The description is intentionally full; since the evidence at our disposal for acquaintance with the jeweller's art of this period is comparatively meagre, it was thought that the publication of a detailed study might be of interest. Brief notices of the treasure appeared in the *American Journal of Archaeology*, vol. XIV (1910), pp. 79-81, and vol. XVII (1913), p. 93.

The writer is deeply grateful to those in charge of the European collections containing similar objects for their unfailing courtesy in affording every facility for the study of the valuable material which he desired to examine. He especially appreciated the kindness of Professor Robert Zahn of the Berlin Antiquarium, Herr Friedrich Ludwig von Gans of Frankfurt, and Mrs. Walter Burns of London, as well as of Mr. Charles L. Freer, and the late J. Pierpont Morgan, in making it possible to bring together, in a single monograph, the various portions of the divided treasure; and he is under much obligation to Mr. Freer, Mr. J. Pierpont Morgan, Jr., and Mr. William H. Murphy, of Detroit, for their generous support of the publication.

The drawings showing details of the bracelets in the Morgan Collection were made by Mr. E. B. Edwards; those illustrating details in the Freer Collection, by Mr. R. Suarez. The heliotype plates were executed by The Heliotype Company, of Boston, from photographs kindly prepared under the direction of Mr. Zahn, Sir Hercules Read, the Metropolitan Museum, and Mr. George R. Swain.

Sir Hercules Read and Mr. G. F. Hill, of the British Museum, and Mr. Zahn, very kindly verified in the proof-sheets a number of details relating to the objects in London and Berlin.

WALTER DENNISON.

SWARTHMORE, PENNSYLVANIA,  
March, 1917.



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## SUMMARY

MORGAN COLLECTION, nos. 1, 8, 9, 10, 16, 17, 26, 27, 28, 29 (10 objects).

FREER COLLECTION, nos. 2, 5, 6, 7, 20, 21, 22, 23, 36 (9 objects).

BURNS COLLECTION, nos. 11, 15, 18, 19, 24, 25 (6 objects).

VON GANS COLLECTION: Berlin, nos. 4, 14, 30, 31, 32, 33 (6 objects).

Frankfurt, nos. 3, 12, 13, 34, 35 (5 objects).

TOTAL, 36 objects.

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## I. THE TREASURE AND ITS DISTRIBUTION

EARLY in the year 1909 a collection of objects belonging to a gold treasure of the late Roman period came into the hands of a well-known antiquary of Cairo. In April of that year nine of the objects were purchased by Mr. Charles L. Freer, of Detroit, Michigan, becoming a part of his private art collection in that city.<sup>1</sup> These were a large medallion (numbered 2 in our list; see p. 117), three small medallions (nos. 5-7), a pair of armlets (22-23), a pair of earrings (20-21), and a statuette of rock-crystal (no. 36, p. 164).<sup>2</sup> Somewhat later six objects of the same treasure were acquired by Herr Friedrich Ludwig von Gans, of Frankfurt, Germany, and were presented by him, with the von Gans collection of objects of art, to the Antiquarium in Berlin. These comprised a large medallion (no. 4, p. 127), a necklace (14), and two pairs of bracelets (30-33).<sup>3</sup>

The same antiquary of Cairo later obtained sixteen objects, of which all excepting two<sup>4</sup> (nos. 8, 9, and perhaps also 24, 25), purported to belong to the same treasure. Ten of these were purchased in 1912 by the late Mr. J. Pierpont Morgan, of New York: a pectoral (no. 1, p. 109), three necklaces (8-10), a pair of earrings (16-17), and two pairs of bracelets (26-29).<sup>5</sup> The remaining six objects were presented by Mrs. Walter Burns, of London, to the British Museum: a necklace (no. 11, p. 143), a breast chain (15), a pair of earrings (18-19), and a pair of bracelets (24-25).

<sup>1</sup> These objects will ultimately be transferred to the Smithsonian Institution in Washington, D. C., where they will be placed with the other collections in the gallery to be erected by Mr. Freer.

<sup>2</sup> Mr. Freer's purchase included also twenty small round pearls that are loose; since they do not belong with the gold objects obtained by him, it is possible that they became detached from some of the other pieces in the treasure.

<sup>3</sup> Briefly referred to by Dalton, *Byzantine Art and Archaeology* (Oxford, 1911), p. 544, footnote 1, and published in detail by Professor Robert Zahn, in 1913, in *Amtliche Berichte aus den königlichen Kunstsammlungen: Beiblatt zum Jahrbuch der königlichen preussischen Kunstsammlungen* (XXXV, no. 3). The study and interpretation of these objects were made by Professor Zahn and the writer independently.

<sup>4</sup> Said to have been found at Alexandria.

<sup>5</sup> Now exhibited by his son in the Metropolitan Museum, New York.

Finally in 1913 Herr von Gans purchased four additional objects: a pectoral (no. 3, p. 121), two necklaces (12-13), and a cross (35); and in 1914 he acquired a single bracelet (no. 34, p. 163).<sup>1</sup>

With the exception of two necklaces (nos. 8 and 9 of our list, pp. 140, 142), which are reported to have come from Alexandria, and possibly a pair of bracelets (nos. 24 and 25), it is not possible to affirm with certainty in what place the treasure was found, or even to determine whether the pieces were all found in the same place; some pieces, however, betray striking resemblances to one another, and undoubtedly were the product of the same school of workmanship. The objects were brought to the antiquary by Arab peasants at different times, and in a secretive manner; it is well known that the Arabs who find objects of value usually evade inquiries about their "finds," or refuse outright to reveal the place of discovery.

At first it was reported that the treasure was found near Tomet, a village in the vicinity of Assiût in Upper Egypt;<sup>2</sup> later it was believed that the place of discovery was Shêkh Abâda, the ancient Antinoë, on the east bank of the Nile, opposite Eshmounein. Several of the objects (nos. 1, 2, 3, 4, 14, 26-31) are in part covered with sand, consisting of reddish, flint-like particles which adhere firmly. It is probable that these objects lay for centuries in some spot in the desert, having been hidden, it may be, in time of danger;<sup>3</sup> this may possibly have been just before the Arab Conquest, in the middle of the seventh century. The existence of sand on some objects, and not on others, naturally prompts the suggestion that the pieces were not all deposited, or found, in the same place.

All the objects, excepting the statuette (no. 36, p. 164), are of gold, and many are ornamented with jewels (nos. 7, 9-14, 16-21, 28, 29, 32-35). The jewels are those commonly employed in late antiquity for gold ornaments;<sup>4</sup> they are emeralds (*smaragdus*,

<sup>1</sup> The writer's description of the five objects last mentioned is based upon notes generously furnished by Professor Zahn.

<sup>2</sup> Zahn (*op. cit.*, p. 88) was told that the treasure was found in the ruins of a cloister. If such was the case, these objects may have been monastic or ecclesiastical property.

<sup>3</sup> Although it is unnecessary to cite parallels, in this connection it seems pertinent to recall Appian's statement (*De Bell. Civ.* 4, 73) that in 43 B.C. the Rhodians buried their gold and silver valuables in pits and tombs to prevent them from falling into the hands of Cassius.

<sup>4</sup> Marshall, *Catalogue of Jewellery, Greek, Etruscan, and Roman, in the Departments of Antiquities in the British Museum* (London, 1911), p. lvii fol., and Daremberg et Saglio, *Dictionnaire des Antiquités grecques et romaines*, article "Gemma." The best account of gems given by a Greek or Roman writer is in Pliny's *Natural History*, Book 37.

σμάραγδος), sapphires (ancient name not certainly known), pearls (*margarita*, μαργαρίτης), and amethysts (*amethystus*, ἀμέθυστος); glass-paste (*vitrum annulare*, λίθινον χυτόν) and mother-of-pearl (*concha*) also were used.

The emeralds in shape are elongated, hexagonal, or cylindrical, and are pale green in color; those found in Cyprus were especially prized in antiquity. Plasma (*prasius*, πράσιος, sometimes perhaps called *smaragdus*), a green variety of chalcedony colored by metallic oxide, often occurs in Roman jewelry; on account of its usual form it is possible that this is the jewel described by the Roman writers as *cylindri*.<sup>1</sup> The sapphires, as evidenced by the shade, are from Ceylon. They are usually bead-shaped, and in some instances exceptionally large (nos. 14, 28, 29, pp. 146, 158). Their color ranges from a purplish blue to a very pale blue, while some have an amethystine tinge. The pearls, which also were imported from the Orient, are more often round, sometimes exceptionally large (*uniones*); others are pear-shaped (*elenchi*).<sup>2</sup> Pearls almost always, sapphires and emeralds usually, were set on a pin or wire which passed through a boring that pierced the stone lengthwise. The pin held the jewel in place by being made blunt, or wound in a small coil, at its end.

The settings for the jewels are of a great variety; in shape they are circular, cylindrical, square, cubical, and oval. There are truncated cones, and inverted pyramids; petals, band-rings, wire-rings; pear-shaped or almond-shaped settings,<sup>3</sup> a form possibly suggested by the lateral leaves of the palmette; clusters of cylindrical and palmette settings also, and rosette plaques, occur. The sets are sometimes held in place with claws (nos. 12, 14, 28, 29). The solid settings are backed with gold foil. On the earrings (nos. 20 and 21, p. 153) chiselled lunate and oblong set-

<sup>1</sup> Hermes, vol. I, 345.

<sup>2</sup> Blümner, *Technologie und Terminologie der Gewerbe und Künste bei den Griechen und Römern* (4 vols., Leipzig, 1875-1879, vol. I, ed. 2, 1912), II, p. 379 fol. Pearls were greatly prized and were used for necklaces, earrings, and in other ways (Pliny, *N. H.* 9, 106-124; 37, 17). Dealers in pearls (*margaritarii*) are often mentioned in Roman inscriptions, as *C.I.L.* VI, 9544-9549. According to the *Notitia* there was a Porticus Margaritaria in Rome in the eighth Region; the exact location of it is in dispute.

<sup>3</sup> Fig. 56. Zahn (*op. cit.*, p. 89) calls this form of setting pear-shaped or almond-shaped. The same form occurs on Kyrenia and Mersina objects; Dalton (*Byzantine Art and Archaeology*, Fig. 317 and p. 541 fol.) explains it as due to oriental and Persian influence; see also Myres, *The Reliquary and Illustrated Archaeologist*, IV (1898), p. 109, Fig. 1. Riegl, *Die spätromische Kunstindustrie nach den Funden in Österreich-Ungarn* (Vienna, 1901), also refers to it (p. 142).

tings are found; similar settings appear on the cross (no. 35, p. 164).

The ornamentation is varied and pleasing. There are three-petal designs (nos. 1, 2, 3, 4, 11, 30, 31), as well as four-petal (2) and nine-petal (1) designs; usually they have a pellet center, but on two objects (nos. 1 and 3) the center is occupied by a rosette. Allied with this design is a small disc with pellet center (nos. 26, 27). Pellets are also placed in the vacant spaces of spirals, and are employed to represent bunches of grapes (nos. 1, 2, 3); they appear frequently on loops, and elsewhere. Globules produce the appearance of pearls strung on wires (nos. 2, 4, 5, 6, 7).

A common ornamentation is an edging of beads of varying size. In two instances (nos. 28, 29, p. 157), the rims are edged with a delicate design similar to the Greek bead moulding. Spirals occur in filigree (nos. 1, 2, 3), in open work (nos. 1, 2, 3, 9, 11, 32, 33), and are also chiselled (nos. 5, 6, 7); there are bow-spirals (nos. 1, 2, 3, 10, 11), wire coils (nos. 32, 33), and twisted wires (no. 34). Scrolls were used in the decoration of several objects (nos. 15, 18-21, 32, 33). Among leaf designs we see the lotus bud (nos. 4, 14, 15), palmette (nos. 4, 14, 15), and ivy leaf (nos. 8, 15).

Open work (*à jour*)<sup>1</sup> is quite characteristic, often representing geometric designs (nos. 8, 14, 26, 27). Chiselling is frequently resorted to (nos. 1, 3, 4, 12, 15, 18-21, 24, 25, 28-31, 35). Bosses, both plain and edged with beads, are occasionally introduced. Particularly pleasing designs are a shell-shaped ornament (nos. 22, 23), and doves in open work (nos. 26, 27). The symmetrical arrangement of numerous patterns is noteworthy (nos. 11, 14, 15, 28, 29, 32, 33). The soldering<sup>2</sup> is usually done with skill, and is often concealed by some design; the frames are occasionally strengthened by the insertion of strips, or square plugs (nos. 1, 3, 4, 34).

Chains have single and double links, or are plaited; they have ornamental ends (as no. 11, p. 143). Hinges have three or five joints, in alternation; they are fastened by means of pins, which are finished with gold pearls (nos. 2, 4, 30-33), a faceted head (no. 34), real pearls (nos. 28, 29), or animal heads in gold (nos. 26, 27); on the necklace, no. 14, and elsewhere, the hinge was care-

<sup>1</sup> Marshall, *op. cit.* (p. xlix), suggests that this may be the *aurum interrasile* of Pliny, *N. H.* 12, 94.

<sup>2</sup> Pliny, *N. H.* 33, 93, has a section on gold solder.

PLATE II



THE EMPEROR JUSTINIAN: DETAIL OF A SIXTH CENTURY MOSAIC IN THE  
CHURCH OF S. VITALE AT RAVENNA

CONSPICUOUS OBJECTS OF DECORATION ARE THE DIADEM AND THE ELABORATE FIBULA  
ON THE RIGHT SHOULDER, BOTH SET WITH MOTHER-OF-PEARL AND PRECIOUS STONES

medallion is a product of Coptic art; the matter is discussed elsewhere (p. 134). Certain other pieces in the collection are ornamented with designs that also show Coptic influence.<sup>1</sup> While this naturally has an important bearing on the question of origin, the attribution of the sixth century objects of this collection definitely to Egypt or to Syria is, with our present evidence, hardly permissible.

It would be interesting to speculate on the precise use to which these beautiful objects were put, even if speculation be fruitless. It is likely that the men and women whose persons the medallions and other pieces were intended to ornament, were people of more than ordinary importance. The objects may have been presented as tokens of imperial favor, but it seems impossible to connect them with any known historical event. Gregory of Tours, writing in the sixth century, relates<sup>2</sup> that when ambassadors of King Chilperic returned from the emperor Tiberius II Constantinus (581 A.D.), they brought gifts: 'He showed gold coins, each weighing a pound, the gift of the emperor; these had on one side a representation of the image of the emperor and the legend, OF TIBERIUS CONSTANTINUS, FOREVER AUGUSTUS,<sup>3</sup> and on the other side a four-horse chariot and driver, with the legend, GLORY OF THE ROMANS. He showed also many other decorative objects, which were displayed by the ambassadors.'<sup>4</sup>

The sixth century was one of luxury, when jewelry was an important branch of art, and other writers also of the fifth and sixth centuries describe the splendor and magnificence of the jewels and the gold and silver ornaments of their time. The well-known mosaics in the church of S. Vitale at Ravenna, which represent Justinian (Plate II) and the Empress Theodora (Plate III),<sup>5</sup> illustrate how extensively rich personal decorations were worn by the notables of the time. Not only the diadem of Justinian, but the bejewelled clasp (*fibula*) on the right shoulder, must have shone

<sup>1</sup> See pp. 136, 159, 161.

<sup>2</sup> *Hist. Franc.* VI, 2.

<sup>3</sup> A coin of Tiberius Constantinus is shown in this book, Fig. 25.

<sup>4</sup> *Aureos etiam singularium librarum pondere, quos imperator misit, ostendit, habentes ab una parte iconam imperatoris pictam, et scriptum in circulo: TIBERII CONSTANTINI PERPETUI AUGUSTI; ab alia vero parte habentes quadrigam et ascensorem continentesque scriptum: GLORIA ROMANORUM. Multa enim et alia ornamenta, quae a legatis sunt exhibita, ostendit.* See remarks by Wroth, *Imperial Byzantine Coins in the British Museum* (London, 1908), I, p. 105.

<sup>5</sup> Published in various places, as Dalton, *Byzantine Art and Archaeology*, p. 356, Fig. 213; *Revue Archéologique*, vol. VII (1850), Plates 145, 146.

PLATE III



THE EMPRESS THEODORA: DETAIL OF A SIXTH CENTURY MOSAIC IN THE CHURCH OF S. VITALE AT RAVENNA

THE EMPRESS WEARS A DIADEM, EARRINGS HAVING LONG PENDANTS, NECKLACES, AND AN ELABORATE FIBULA ON THE RIGHT SHOULDER. THESE ARE SET WITH PRECIOUS STONES OF DIFFERENT COLORS, WITH PEARLS AND MOTHER-OF-PEARL



with a brilliancy to which a description could hardly do justice. Still more elaborate and imposing is the empress's display of jewels, in diadem and headdress, in earrings with their long pendants, necklaces, and the fibula on the right shoulder. The mode of wearing the diadem is more distinctly shown on the head of a late emperor, unidentified, at Barletta (Plate IX).

Objects of approximately the same period as ours, some of them belonging to remarkable "finds," are preserved in various private and public collections. In 1797 twenty-four Roman medallions, and other objects of jewelry of the fourth and fifth centuries A.D., were accidentally discovered near Szilágysomló, in Hungary, on the slope of the Maguraberg. In 1889 there were found not far from the same place several other beautiful pieces of about the same period.<sup>1</sup> All these objects are now in the Royal Museum at Vienna; the medallions are referred to elsewhere (p. 104). In the vicinity of Kyrenia, in Cyprus, a remarkable gold and silver treasure belonging to the sixth or beginning of the seventh century was brought to light shortly before 1900 and in 1902.<sup>2</sup> Some of the pieces of our collection show a marked resemblance to objects belonging to this Cyprus treasure (pp. 140, 146, 156, 164). Other treasures coming from Mersina, and now preserved in the Hermitage at St. Petersburg, are published by Kondakof.<sup>3</sup> Single finds, and objects whose provenance are unknown, are mentioned in our descriptions.

Gold coins and medallions<sup>4</sup> were often mounted in antiquity

<sup>1</sup> Hampel, *Altertümer des frühen Mittelalters in Ungarn* (3 vols., Braunschweig, 1905), II, pp. 15-39, Taf. 14-31; see also Riegl, *Die spätromische Kunstindustrie nach den Funden in Österreich-Ungarn*.

<sup>2</sup> Sambon, *Trésor d'orfèvrerie et d'argenterie trouvé à Chypre, Le Musée: Revue d'art mensuelle*, III (1906), pp. 121-129; Diehl, *Manuel d'Art byzantin* (Paris, 1910), pp. 294 fol.; Dalton, *op. cit.*, pp. 541 fol., 572 fol.

<sup>3</sup> *Russkie Kladui* ("Russian Treasures"), St. Petersburg, 1896. In a private letter Mr. Dalton has kindly informed the writer of the existence, in the Hermitage at St. Petersburg, of an unpublished gold necklace and earrings, set with gems, said to have come from Egypt and dating perhaps from the fifth century.

<sup>4</sup> The word "medallion" in its present sense may be traced to Italian usage of the fifteenth century; the Romans employed the word *nomisma*. While the Roman medallions of gold had a monetary character, as far as their weight, dimensions, types, and legends were concerned, being in fact multiples of current coins, they were probably not intended to be put into circulation as currency. They were undoubtedly struck by imperial order to commemorate great historical events, or to be presented as marks of the emperor's favor to foreign princes, ambassadors, or other distinguished persons; in the latter case they were frequently provided with a ring or other means of suspension for wearing around the neck. Discs of metal, particularly with open-work, are also called "medallions."

See Gnechi, *I Medaglioni Romani* (3 vols., Milan, 1912); Froehner, *Les Médailles de l'empire romain* (Paris, 1878); Cohen, *Monnaies frappées sous l'empire romain* (8 vols.,

for purposes of jewelry.<sup>1</sup> They were encircled in an ornamental frame, with a loop or hinge for attachment, or were merely provided with a loop, or pierced. Usually the larger medallions have a decorative frame, and the smaller ones are pierced or provided with a ring. This treatment of coins removed them from circulation, and placed them in the class of medallions. Silver medallions were hardly ever framed, but were sometimes pierced. Bronze



FIG. 1. GOLD FRAMED MEDALLION OF CARACALLA, NOW IN PARIS.

Provided with a loop for suspension. Original size.

medallions were frequently surrounded by a frame, but were not provided with rings for suspension.

In the Szilágysomló collection in Vienna, to which reference has already been made, are several fine examples of such jewelry. There are coins and medallions of Maximianus (Gnecchi, Tav. v, 4),<sup>2</sup> Constantine the Great (Tav. vi, 8), Constantius II (Tav. xi, 8, 12; our Plate IV), Valens (Tav. xv, 1; xvi, 1, 2, 3; xvii, 1; xviii, 2; our Plate V), and Gratianus (Tav. xviii, 4). In the Cabinet des

Paris, 1880-1892); Gnecchi, *Monete Romane* (Milan, 1907), especially pp. 249, 250; and Maurice, *Numismatique Constantinienne* (Paris, 1908), especially vol. I, p. 149, no. 8, Pl. XIII, 8; on the Vienna medallions see also Kubitschek, *Ausgewählte röm. Medaillons der Kaiserl. Münzensammlung in Wien* (Vienna, 1909), and Arneth, *Die Antiken Gold- und Silber-ornamente der K. K. Münz- und Antikencabinettes in Wien* (Vienna, 1850). On Roman medallions in general information may be found also in Babelon, *Traité des Monnaies grecques et romaines*, vol. I, pp. 652 fol.; Lenormant, *La Monnaie dans l'antiquité* (3 vols., Paris, 1878-79), I, pp. 4 fol.; and Gnecchi, *La Medaglia presso i Romani*, *Rivista Ital. di Numismatica*, XXIV (1911), pp. 11-18.

<sup>1</sup> Cf. the statement of Pomponius, *Dig.* VII, 1, 28: 'Ancient gold and silver coins, which it is their custom to use in place of jewels' (*Nomismata aurea vel argentea vetera, quibus pro gemmis uti solent*).

<sup>2</sup> The references in parentheses are to Gnecchi, *I Medaglioni Romani*, but most of the medallions will be found also in the works mentioned in footnote 4, p. 103.

PLATE IV



GOLD FRAMED MEDALLION OF CONSTANTIVS II, NOW IN VIENNA  
PROVIDED WITH A LOOP FOR SUSPENSION



Médailles in Paris are two of Caracalla, the earliest known framed coins (Tav. i, 3; i. 6; our Fig. 1), one of Honorius (Tav. xx, 1;



FIG. 2. GOLD FRAMED MEDALLION OF HONORIUS, NOW IN PARIS.

Provided with a loop for suspension. Original size.

our Fig. 2), and one of Galla Placidia (Tav. xx, 2; our Fig. 3) of unusual beauty. The frames of the last two are identical in design,



FIG. 3. GOLD FRAMED MEDALLION OF GALLA PLACIDIA, NOW IN PARIS.

Provided with a loop for suspension. Original size.

that of Honorius being somewhat larger. An especially fine medallion of Tetricus (Froehner, 231, 386) was stolen<sup>1</sup> from the

<sup>1</sup> Doubtless many other medallions, because of their intrinsic value, were stolen or melted down, both in antiquity (see Lampridius, *Life of Alexander Severus*, 39) and in modern times.

Cabinet des Médailles in 1831. In the Kaiser Friedrich Museum at Berlin is a medallion of Valens (Tav. xv, 2) and one of Theodosius (Tav. xix, 12; our Fig. 4).

More than fifty gold coins and medallions which have been transformed into articles of jewelry are known up to the present time; most of them are reproduced in Gneecchi's plates. Some are worn on one side by constant use (so Gneecchi, Tav. v, 4; vi, 8; vii, 10; xi, 8; xviii, 4). None of the designs of the ornamental frames, however, show any resemblance to those of our collec-



FIG. 4. GOLD MEDALLION OF THEODOSIUS, NOW IN BERLIN.

Provided with a loop for suspension. Original size.

tion, which were evidently produced by a different school of goldsmiths, and present types of exceptional interest.

Gold coins were frequently mounted also, in beautiful settings of gold, in necklaces, bracelets, earrings, brooches, and similar objects.<sup>1</sup> A necklace in the Cabinet des Médailles, Paris, found in 1809 at Naix (ancient Nasium), has framed *aurei* of Hadrian, Septimius Severus, Caracalla, and Geta (Plate XXVIII);<sup>2</sup> another from Syria, now in the Berlin Antiquarium (unpublished), contains *aurei* of the third century. An armlet with gold coins of Marcus Aurelius, Caracalla, Gordian III, and Claudius Gothicus, is in Vienna.<sup>3</sup> Examples of rings and brooches set in this manner<sup>4</sup>

<sup>1</sup> Daremberg et Saglio, *Dict. des Ant.*, articles "Armilla," "Inaures," "Gemma," "Monile"; and Cabrol, *Dict. d'Archéologie chrétienne et de Liturgie*, article "Bracelet."

<sup>2</sup> Babelon, *Guide au Cabinet des Médailles et Antiques de la Bibliothèque Nationale* (Paris, 1900), p. 168, Fig. 68. See below, p. 142.

<sup>3</sup> Arneth, *op. cit.*, p. 35, Plate G, xi, 206.

<sup>4</sup> Marshall, *op. cit.*, nos. 2860, 2868-2870; Kondakof, *Russkie Kladui*, Fig. 106; Forrer, *Reallexicon der prähist. klass. und frühchrist. Altertümer* (Berlin, 1907), Pl. 134.

PLATE V



GOLD FRAMED MEDALLION OF VALENS, NOW IN VIENNA

PROVIDED WITH A LOOP FOR SUSPENSION



are preserved in the British Museum and elsewhere. A gold medallion of Theoderic also was thus transformed.<sup>1</sup> Similarly decorated are a girdle belonging to the Cyprus treasure,<sup>2</sup> with four large cast medallions of Mauricius Tiberius, and twelve *solidi*<sup>3</sup> of emperors of the fifth and sixth centuries (Plate XXV); and a patera found at Rennes in 1774, now in Paris, was decorated with sixteen imperial *aurei* ranging from Hadrian to Julia Domna.<sup>4</sup>

Medallions intended for suspension about the neck, especially Christian medallions, seem to have had a prophylactic or talismanic significance.<sup>5</sup> They were known as *encolpia* (ἐν κόλποις, 'on the breast'). Two of these, of gold, were found in 1882 in Adana, in Cilicia, and are now in Constantinople (Fig. 30).<sup>6</sup> Gold particularly was supposed to have a prophylactic power,<sup>7</sup> and it was believed that the representation of Alexander the Great possessed a magic character.<sup>8</sup> Since the prophylactic element is found also in Christian medallions,<sup>9</sup> it is probable that our piece numbered 4 (p. 127) belongs to this class.

<sup>1</sup> Gneecchi, *I Medaglioni Romani*, Tav. xx, 3.

<sup>2</sup> Sambon, *Le Musée ; Revue d'Art mensuelle*, III (1906), Pl. xxi.

<sup>3</sup> For the *solidus* and *aureus* see p. 112, footnote 1.

<sup>4</sup> Babelon, *Guide au Cabinet des Médailles*, p. 184, Fig. 71.

<sup>5</sup> See De Rossi, *Bulletino d'Archeologia cristiana*, 1869, pp. 33 fol.; Sorlin-Dorigny, *Revue des Études grecques*, IV (1891), pp. 287-290.

<sup>6</sup> Published by Strzygowski, *Byzantinische Denkmäler* (Vienna, 1891), I, 99-112; see below, p. 131. See also Oriens Christianus, N. S., V, p. 103, Taf. I, and E. B. Smith, *Byzantinische Zeitung*, 1914, pp. 217-225.

<sup>7</sup> Pliny, *N. H.* 33, 4, 25.

<sup>8</sup> Trebellius Pollio, *Triginta tyrann.* XIII; cf. Babelon, *Traité des Mon.* I, 681 fol. Of interest in this connection are the famous medallions of Abukir, regarded by many scholars as genuine, for which see Dressel, *Fünf Goldmedallions aus dem Funde von Abukir*, *Abh. der königl. preuss. Akad. der Wissenschaften, Phil.-Hist. Classe*, 1906, 1-86; they are of the third century A.D., and were prizes of victory in the Olympic games celebrated in Macedonia in 242-243 A.D., in honor of Alexander the Great. Here belongs also the Treasure of Tarsus found in Cilicia in 1858, now in the Cabinet des Médailles (*Revue Numismatique*, 1868, pp. 309-336).

<sup>9</sup> De Rossi (*Bull.* 1869, p. 33 fol.) gives a list of Christian devotional medallions.



## II. DESCRIPTION OF THE OBJECTS

### I. GOLD PECTORAL ORNAMENTED WITH COINS. MORGAN COLLECTION. PLATES I, VI, AND VII

The pectoral consists of a large neck-ring of gold attached to an elaborate frame in which clusters of gold coins and a medallion are set. Its weight is 341 grammes.

The neck-ring (width, 0.22 m.; length, not including the hinge, 0.232 m.) is a hollow tube (0.01 m. in diameter), which passed around the neck of the wearer; it was opened by removing a screw pin on the left side, thus allowing the ring to swing back on a hinge on the right side; the screw pin turned from left to right (p. 101). The neck-ring, which has been bent on the left side, is without ornamentation, but at the ends are two flat raised bands that bear a zigzag pattern bordered by a very fine beading; between these bands on the front side is a small rosette similar to those in the border surrounding the coins in the frame. A round plate, pierced with a hole in the centre, is soldered to the end of the neck-ring, to which in turn the hinge joints are fastened.

The decoration of the frame, and the arrangement of the central medallion with the coins at either side, are indicated in Plate VIII. In the following description the order of the letters in Plate VIII is followed.

#### *a. Large medallion*

In the centre of the frame is a large medallion (0.053 m. in diameter, not including the beaded wire, 0.058 m. including it; width of edge, 0.007 m.) resembling a medallion coin. It consists of two separate plates, one for the obverse and one for the reverse; both the relief work and the details of dress and hair were not stamped but were executed by free hand with a fine chisel.

On the obverse is the portrait, crudely executed, of a fifth or sixth century emperor, facing toward the right, and wearing the diadem (cf. Plate IX); he has a cuirass, and a military cloak fastened with an elaborate fibula.

On the reverse is Roma (or Constantinopolis), seated, facing left, holding in the left hand a sceptre, and in the right a globe surmounted by a cross; below is the prow of a ship. In the field on the left is the monogram of Christ, and on the right a star, which may have been intended for the Christian monogram.

On the obverse is an unintelligible legend chiselled in Greek characters: NYH22NTINP TPHNYIPNIVC. Substantially the same legend recurs on the reverse, with the exception that the fourth letter is written C. The division on the reverse is NYHC2N TIN PTPHNVIPNIYC. A lightly incised line, drawn along the outer edge of the letters, on both obverse and reverse, served as guide.

The medallion with its legend is undoubtedly a barbaric production,<sup>1</sup> made in imitation of an imperial model. That model



FIG. 5. COIN TYPES OF VALENTINIAN III WHICH MAY HAVE SERVED AS MODELS FOR THE CENTRE MEDALLIONS OF THE PECTORALS, NOS. 1 AND 3.

was possibly a coin of one of the Valentinians, which bore the legend D N VALENTINIANVS P F AVG. The legends of Roman coins, particularly those of Valentinian III, were frequently copied without intelligence by the barbarians of the sixth and seventh centuries.<sup>2</sup> The name of a Valentinian was a long one, and might easily have perplexed a

foreigner who had only a slight familiarity with Latin.<sup>3</sup> Coin types similar to this occur for all three of the Valentinians. A coin of Valentinian III, with types resembling those of the medallion, is shown in Fig. 5.<sup>4</sup> An unintelligible legend, evidently a barbaric imitation of some imperial coin, occurs also on the medallions of the bracelets numbered 30 and 31 (Plate L).

The medallion has a raised edge surrounded with a large beaded wire and enclosing a decorative band (Plate VIII). This band, while smaller, is practically identical with the decorative

<sup>1</sup> *I.e.*, made by an Oriental who knew Greek but no Latin.

<sup>2</sup> Abundant evidence is afforded by Mr. Wroth's volume, *Catalogue of the Coins of the Vandals, Ostrogoths, and Lombards in the British Museum* (London, 1911). Illustrations are found also in Kubitschek, *Ausgewählte röm. Medaillons* (Vienna, 1909): no. 114, a coin of Gordian, with BELT for FELIX, MLETHRMPRODUGNATORENDII for MARTEM PRO-PUGNATOREM PII; no. 121, a coin of Philip the Elder (?), ENTTLÖ ICKCSS (meaning ?). See also Lenormant, *La Monnaie dans l'Antiquité*, II, p. 437 fol.

<sup>3</sup> Even the Roman die cutter occasionally made a mistake in this name; cf. Cohen, VIII, p. 217, nos. 51 and following.

<sup>4</sup> For Valentinian III, see Cohen, VIII, p. 210, no. 4 (our Fig. 5).



PLATE VI





PECTORAL WITH MEDALLION AND COINS

MORGAN COLLECTION.

No. 1, OBTUSE





PLATE VII





PECTORAL WITH MEDALLION AND COINS  
MORGAN COLLECTION. No. 1, REVERSE



band which appears on the Freer medallion (no. 2, p. 118). It is edged with a small beaded wire, and is ornamented with spirals, made by soldering down sections of a fine, plain wire in filigree; the spirals terminate alternately in a three-petal ornament having a small pellet at its centre, and a bunch of grapes represented by four pellets, one pellet being placed on a cluster of three; in each of the intervening spaces is a small pellet. At the branching of the spirals a fine wire is wound three times, perhaps to indicate the joint of the vine.<sup>1</sup>

On each side of the central medallion are seven gold coins in cylindrical settings; a concave surface between beaded wires forms the border. Six coins on each side are *solidi* of Theodosius, Anthemius, and Justinian I, and one on each side is a *tremissis* of Justinian. The pectoral is, therefore, as late as the middle of the sixth century. The letters of the legends are in several cases partially concealed by the frames of the coins, or blurred by solder.

#### *b. Coin of an unidentified emperor*

It is probably impossible to determine at present what emperor struck this coin, since the letters of the legend are blurred by the solder and partially concealed by the surrounding frame, which with the coin is here bent. At the beginning the bottoms of the letters DN, and at the end AVG, are barely visible. The emperor, facing right, wears the cuirass and diadem. On the reverse the legend is VICTORIA AVGGG, *Victoria Augustorum Trium*, 'Victory of the three Augusti,' a formula employed when three members of the imperial family were reigning together; in exergue, CONOB<sup>2</sup>; in the left field, R. The type of the figure represented, which is partially concealed and difficult to make out, seems to be similar to that on a coin of Anthemius.<sup>3</sup>

<sup>1</sup> This is Professor Zahn's suggestion.

<sup>2</sup> The letters CONOB in the exergue of coins of this period have been interpreted in various ways. But it is generally believed now that in CONOB the letters CON form the mint mark of Constantinople, though it may have been imitated in striking coins elsewhere as well, their technique and amount of alloy being usually sufficient to identify them; the letters OB stand for *obryziacus* (sc. *solidus*), that is, 'a *solidus* of refined gold.' COMOB is explained as meaning *comitis* (*comes* being the official responsible for the gold to the Treasury) *obryziacus*. The letters CORMOB on a coin of Anthemius (*g*) may perhaps be a blunder. See article by Willers in *Zeitschrift für Numismatik*, 1898, pp. 228 fol., and 1899, pp. 49 fol.

<sup>3</sup> Cohen, VIII, p. 232, no. 18.

*c. Solidus<sup>1</sup> of Anthemius (Emperor of the West, 467–472 A.D.)*

Obverse, bust of the emperor, facing, with helmet and cuirass; in his left hand, a shield, and in his right, a spear, which extends to the left, back of the head. Legend,



FIG. 6. COIN OF ANTHEMIUS, OF THE SAME TYPE AS *c*.

DN ANTHEMIVS PF AVG, *D(ominus) N(oster), Anthemius, P(ius), F(elix), Aug(ustus)*, 'Our lord, Anthemius, reverent, fortunate, Augustus.'

Reverse, SALVS REI PVBLICAE, *Salus Rei Publicae*, 'Welfare of the

State.' Anthemius and Leo in military dress, facing, each with a spear, hold between them a globe surmounted by a cross. In the field is a star; in exergue, COMOB.<sup>2</sup> The same type is shown in Fig. 6.

*d. Solidus of Basiliscus (Emperor of the East, 476–477 A.D.)*

Obverse, bust of the emperor, represented as on the obverse of *c*. Legend, DN BASILIS CVS PP AVG, *D(ominus) N(oster), Basiliscus, P(er)p(etuus) Aug(ustus)*, 'Our lord, Basiliscus, forever Augustus.'

Reverse, VICTORI A AVGGGF,<sup>3</sup> *Victoria Augustorum Trium*, γ, 'Victory of the three Augusti, from the third section of the

<sup>1</sup> From the time of Constantine, who died in 337 A.D., the principal gold coin of the Romans was called *solidus*; the earlier name of the coin was *aureus*. Later two small divisions of this coin, *semissis*, the half of the *solidus*, and *tremissis*, the third of the *solidus*, were introduced.

The *solidus* weighed from 4.211 to 4.536 grammes (68 to 70 Troy grains), and its modulus or diameter varied from about 0.02 to 0.022 m. (0.8 to 0.85 inch). The weight of the *semissis* was from 2.202 to 2.267 grammes (34 to 35 grains); its modulus varied from about 0.017 to 0.019 m. (0.7 to 0.75 inch). The weight of the *tremissis* was from 1.425 to 1.490 grammes (22 to 23 grains); its modulus varied from 0.015 to 0.017 m. (0.65 to 0.7 inch).

The *aureus* in the time of Alexander Severus weighed 6.55 grammes (101.08 grains). The values of these gold coins naturally did not remain constant in all periods. From the time of Constantine there were 72 *solidi* in a pound of gold, while a century earlier, in the time of Alexander Severus (Emperor, 222–235 A.D.), 50 *aurei* weighed a pound.

The *aureus* in general terms corresponds to the American five-dollar gold piece, or the English sovereign, but in ancient times the value of gold was relatively greater. Striking evidence of the tendency of coins to decline in value is afforded by the fact that the small French and Italian coins, *sou* and *soldo*, both trace their names back to the gold *solidus*, which furnished also the second term of the English monetary symbol £ s. d. (for *Libra, Solidus, Denarius*).

<sup>2</sup> Cf. Cohen, VIII, p. 231, no. 6.

<sup>3</sup> Γ is the number ('three') of the *officina* or department of the mint. The numbers are expressed by Greek letters, and run from A to I, one to ten. See *e, f*, p. 113.

PLATE VIII



DETAIL SKETCH OF THE DECORATIVE FRAME OF THE MORGAN PECTORAL, NO. 1. THE POSITION OF THE COINS IS INDICATED. SLIGHTLY ENLARGED.



mint.' Victory, standing, faces left, and holds a long cross in the right hand; in exergue, CONOB.<sup>1</sup> The same type is shown in Fig. 7.

*e. Solidus of Justinian I (Emperor, 527–565 A.D.)*

Obverse, bust of the emperor represented as on the obverse of *c*. Legend DN IVSTINI ANVS PP AVG, *D(ominus) N(oster), Iustinianus, P(er)p(etuus), Aug(ustus)*, 'Our lord, Justinian, forever Augustus.' This coin was struck at the beginning of Justinian's reign, in 527 A.D., and presents a conventional portrait of the emperor; a real portrait appears on the coin of the medallions, nos. 5 and 7.



FIG. 7. COIN OF BASILISCUS, OF THE SAME TYPE AS *d*.

Reverse, VICTORI A AVGGGI, *Victoria Augustorum Trium*, *v*, 'Victory of the three Augusti, from the tenth section of the mint.' Victory holds a long cross in the right hand, and a globe with the cross in the left. In the field at the right is a star; in exergue, CONOB.<sup>2</sup> The same type is given in Fig. 8.



FIG. 8. COIN OF JUSTINIAN I, OF THE SAME TYPE AS *e*.

*f. Solidus of Theodosius (I, 379–395 or II, 408–450 A.D.)*

Obverse, bust of the emperor represented as on the obverse of *c*. Legend, DN THEODO SIVS PF AVG, *D(ominus) N(oster), Theodosius, P(ius), F(elix), Aug(ustus)*, 'Our lord, Theodosius, reverent, fortunate, Augustus.'



FIG. 9. COIN OF THEODOSIUS, OF A TYPE SIMILAR TO THAT OF *f*.

Reverse, CONCORDI A AVGGGΘ, *Concordia Augustorum Trium*, *θ*, 'Harmony of the three Augusti, from the ninth section of the mint.' Rome (or Constantinopolis) seated, facing, looks towards the right, placing the right foot upon the prow of a vessel; she holds a sceptre in the right hand, and in the left a globe sur-

<sup>1</sup> Cf. Sabatier, *Monnaies byzantines* (Paris, 1862), p. 143, no. 1, Pl. VIII, 14 or 19.

<sup>2</sup> Cf. Wroth, *Imperial Byzantine Coins in the British Museum*, I, Pl. IV, 9, p. 26, no. 6. Cf. Cohen, VIII, p. 153, no. 7.

mounted by a Victory. In the field is a star;<sup>1</sup> in exergue, CONOB. A similar type appears in Fig. 9.

*g. Solidus of Anthemius*

Obverse, bust of the emperor represented as on the obverse of *c*. Legend, DN ANTHE MIVS PF AVG, *D(ominus) N(oster), Anthemius, P(ius), F(elix), Aug(ustus)*.

Reverse, SALVS RE I PVBLICAE, *Salus Rei Publicae*, as in *c*. Anthemius and Leo in military dress, facing, each with a spear, hold between them a globe surmounted by a cross. In the field is a star; in exergue, CORMOB.<sup>2</sup> A similar type is shown in Fig. 6.

*h. Tremissis of Justinian I (Emperor, 527-565 A.D.)*



FIG. 10. COIN OF JUSTINIAN I,  
OF THE SAME TYPE AS *h*.

Obverse, bust of the emperor facing towards the right; he wears the cuirass and military cloak. Legend, DN IVSTINI ANVS PP AVG, as in *e* above. Reverse, VICTORIA AVGVSTORVM, 'Victory of the Augusti.' A Victory advances to the front, holding in the right hand a wreath, in the left a globe with a cross. In the field at the right is a star; in exergue, CONOB.<sup>3</sup> The same type is shown in Fig. 10.

*i. Solidus of Justinian I*

Obverse, bust of the emperor, represented as on the obverse of *c*. Legend, DN IVSTINI ANVS PP AVG, as in *e*.

Reverse, VICTORI A AVGGG, as in *e*. The type also is the same as in *e*, and appears in Fig. 8.

*j. Solidus of Theodosius II (Emperor of the East, 408-450 A.D.)*

Obverse, bust of the emperor, represented as on the obverse of *c*. Legend, DN THEODO SIVS PF AVG, as on *f* above.

Reverse, VOT XX MVLT XXXI, *Votis vicennialibus, multis tricennialibus*, i., 'Vows (made for the preservation of the emperor) for twenty years, and many periods of thirty years (beside).

<sup>1</sup> Cf. Cohen, VIII, p. 153, no. 7.

<sup>2</sup> Cf. Cohen, VIII, p. 231, no. 7; and see p. 111, footnote 2.

<sup>3</sup> Cf. Wroth, I, p. 28, no. 22, Pl. IV, no. 14.

PLATE IX



HEAD OF THE STATUE OF AN UNIDENTIFIED LATE ROMAN EMPEROR,  
SHOWING A FORM OF THE DIADEM

ONE MAY COMPARE THE MOSAIC PORTRAIT OF JUSTINIAN, PLATE II



From the tenth section of the mint.' Victory standing faces left, and holds a long cross in the right hand; in exergue, COMOB.<sup>1</sup> The same type is shown in Fig. 11.

*k. Solidus of Anthemius*

Same type as *c*, except that in the field of the reverse is RI. Cf. Fig. 6.



FIG. 11. COIN OF THEODOSIUS II, OF THE SAME TYPE AS *j*.

*l. Solidus of Anthemius*

Same type as *k*. Cf. Fig. 6.

*m. Solidus of Anthemius*

Same type as *k*, except that in the field of the reverse is a star. Cf. Fig. 6.

*n. Solidus of Theodosius II*

Obverse same as of *j*.

Reverse, the emperor, facing, stands, in military dress; he holds the *labarum* in the right hand, in the left a globe surmounted by a cross. In the field at the left is a star; legend GLOR ORVIS TERRAR, *Glor(ia) Orvis* [for *Orbis*] *Terrar(um)*, 'Glory of the whole world'; in exergue, TESOB.<sup>2</sup> A similar type is given in Fig. 12.



FIG. 12. COIN OF THEODOSIUS II, OF A TYPE SIMILAR TO THAT OF *n*.

*o. Tremissis of Justinian I*

Same type as *h*. Shown in Fig. 10.

*p, q. Gold disks*

On the right and left of the large medallion, and below its centre, is set a small disk, surrounded merely by a flat rim, on which is a Greek cross in niello. The cross is surrounded by a design, also in niello, of small lunate-shaped incisions, which at first sight give the impression of a series of letters. A silver

<sup>1</sup> Sabatier, p. 116, no. 13.

<sup>2</sup> That is, minted at Thessalonica. Cf. Sabatier, p. 114, no. 3, Pl. iv, no. 31.

dish, also of the sixth century, from Cyprus, has in its centre a niello cross surrounded by a floral design.<sup>1</sup>

### THE SETTING

The medallion and coins are each surrounded by a beaded wire; on this are laid, in alternate order, in the spaces between the coins, a small rosette and the three-petal ornament having a rosette centre. On either side of the large medallion, and slightly



FIG. 13. RELIEF ON A SILVER BOWL FROM CYPRUS, OF THE SIXTH CENTURY.

The illustration shows the manner in which a pectoral, similar to nos. 1 and 3, was worn by an officer of the Imperial Body-guard.

above its centre, the three-petal ornament is enlarged to a nine-petal ornament with a rosette centre. The rosettes are made by placing a pellet upon a small circle of beaded wire. The system of ornament is seen in Plate VIII.

Below the medallion are simple spirals of wire flanked by bow-spirals having a beaded standard; the design is identical with that on the medallion (no. 2). On the middle of the lower edge of the pectoral, soldered to a horizontal strip, are two ribbed rings, with globules on both sides, for attaching something below. On the basis of similarity of ornament we might conjecture that this pendant was the large Freer medallion (no. 2); actual trial of fitting these objects together has shown beyond a doubt that originally they belonged together;<sup>2</sup> in Plate I they are shown together, as they must have been worn.

On the reverse of the pectoral (Plate VII) the setting is unusually deep, in order to throw the ornament out from the person, or perhaps to prevent undue wear (see p. 106). Plugs consisting of three-sided right-angled strips and soldered in between the sets joined the settings together, and held them firmly in place.

### USE OF THE PECTORALS

This pectoral and the other one (no. 3) may have been worn by an officer of the imperial bodyguard; at any rate, a similar

<sup>1</sup> Dalton, *Byzantine Art and Archaeology*, p. 575, Fig. 360; see also Fig. 55 on p. 95, and Dalton, *Cat. of Early Christian Antiquities and Objects from the Christian East in the British Museum* (London, 1902), no. 397, Pl. xxiv.

<sup>2</sup> The pectoral and medallion were brought together and photographed at the Metropolitan Museum, December 8, 1913 (see Plate I).

PLATE X



LARGE FRAMED MEDALLION OF THEODOSIUS I.

FREER COLLECTION.      No. 2. OBVERSE





LARGE FRAMED MEDALLION OF THEODOSIUS I.  
FREER COLLECTION. No. 2, REVERSE



object is worn by a man, St. Sergius or St. Bacchus, represented in relief (Fig. 13) on a silver bowl of the sixth century, discovered in the closing years of the nineteenth century, not far from the monastery of Acheripoetus near Kyrenia, in Cyprus.<sup>1</sup> The body-guard of the Emperor Justinian on a sixth century mosaic in the church of S. Vitale at Ravenna are similarly adorned.

## 2. LARGE GOLD MEDALLION. FREER COLLECTION.

### PLATES I, X, XI

This is a large medallion coin<sup>2</sup> (diameter about 0.05 m.) of Theodosius I (379-395 A.D), set in a gold frame of delicate workmanship and of remarkable beauty. The diameter of the whole, not including the hinge, is 0.107 m. The weight of the medallion is 178 grammes.

On the obverse of the coin is the bust of the emperor,<sup>3</sup> facing right, wearing the diadem, military cloak, and cuirass. The legend is D N THEODO SIVS P F AVG, *D(ominus) N(oster), Theodosius, P(ius), F(elix), Aug(ustus)*, 'Our lord, Theodosius, reverent, fortunate, Augustus.' The type of diadem worn by the later emperors is well illustrated by an unidentified statue now at Barletta<sup>4</sup> (Plate IX).

The legend of the reverse is RESTITVTOR REI PVBLICAE, *Restitutor Rei Publicae*, 'Restorer of the State.' The emperor, in military dress, and with nimbus, stands facing, and holds with his left hand the *labarum* bearing the Christian monogram, ✠; with his right he raises a kneeling female figure, which personifies the *Res Publica*, wearing the turreted crown and carrying the cornucopia. In the left field is M, in the right, D, an abbreviation for *M(e)d(iolani)*, '(struck) at Milan'; in exergue, COMOB.

It is difficult to distinguish between the coins of Theodosius I and Theodosius II, but on the whole it seems best to attribute this medallion to Theodosius I. There is but one other gold medallion of this emperor known (Fig. 4); this is now in the Kaiser Friedrich

<sup>1</sup> Dalton, *Cat. of Early Christian Antiquities and Objects from the Christian East*, no. 398, Pl. xxiv; other instances are there cited.

<sup>2</sup> See footnote 4, p. 103.

<sup>3</sup> Theodosius was a compatriot of the Emperor Trajan, whom he somewhat resembled in appearance, as we are informed by Aurelius Victor, *Epit.* 48: 'In character and person he was like Trajan, as descriptions of the old writers and representations of him show,' (*Fuit moribus et corpore Trajano similis quantum scripta veterum et picturae docent*).

<sup>4</sup> Arndt, *Griechische und Römische Porträts*, no. 898. This is perhaps a portrait of the emperor Valens; see *Antike Denkmäler*, Band III, Heft 2 (1912-13), Taf. 20, 21, Abb. 1-9.

Museum in Berlin.<sup>1</sup> The Berlin coin weighs 48 grammes and measures 0.046 m. in diameter. The Freer coin has about the same diameter, but it is impossible to measure accurately its size or weight without removing it from its setting. On the obverse of the Berlin medallion the face and bust of the emperor occupy relatively more space than in our coin; on the reverse the nimbus



FIG. 14. PORTION OF THE BANDS OF ORNAMENTATION ENCLOSING THE FREER MEDALLION, NO. 2. ENLARGED.

is smaller, as is the Christian monogram on the *labarum*, but the dress and attitude of the two figures on both coins are identical. The Berlin example has no letters in the field, but has in exergue, AQOB; it was provided with a ring for suspension.

The frame enclosing the coin consists of two circular bands of ornamentation, separated by a concave surface and a projecting ridge (Fig. 15 *h*); in order to bring out the details of the system

<sup>1</sup> Friedländer und Sallet, *Das königl. Münzcabinet*, Berlin, 1877, p. 274, no. 1118; Cohen, VIII, p. 157, no. 28; Gnechi, *I Medaglioni Romani*, p. 38, Tav. XIX, no. 12.

of ornamentation, a section of the coin and frame is shown as enlarged by photography (Fig. 14), and a drawing of a section of the frame is given (Fig.

15).

The inner band (Fig. 15, *a-g*) is bordered by two rings of beaded wire on the inside (*a, c*) and two on the outside (*e, g*); between the two inner rings is a narrow concave surface (*b*); between the two outer rings, a plain wire (*f*). The flat surface between the borders (*d*, 0.007 m. wide) is decorated with spirals formed by soldering down fine wires

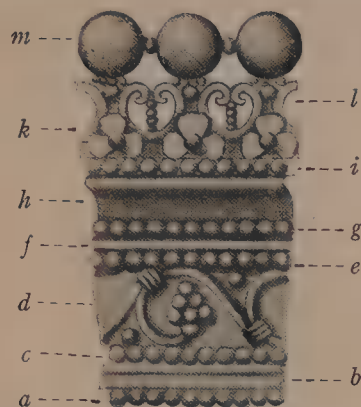


FIG. 15. DETAIL SKETCH OF A SECTION OF THE BANDS OF ORNAMENTATION ENCLOSING THE FREER MEDALLION, NO. 2. SLIGHTLY ENLARGED.

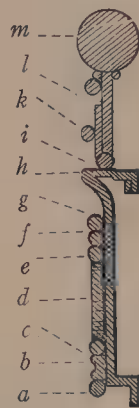


FIG. 16. CROSS SECTION OF THE FRAME OF THE FREER MEDALLION, NO. 2. ENLARGED.

in filigree; the spirals, which are held together by triple wire bands, terminate alternately in a three-petal ornament having a pellet center, and in bunches of grapes represented, in alternate

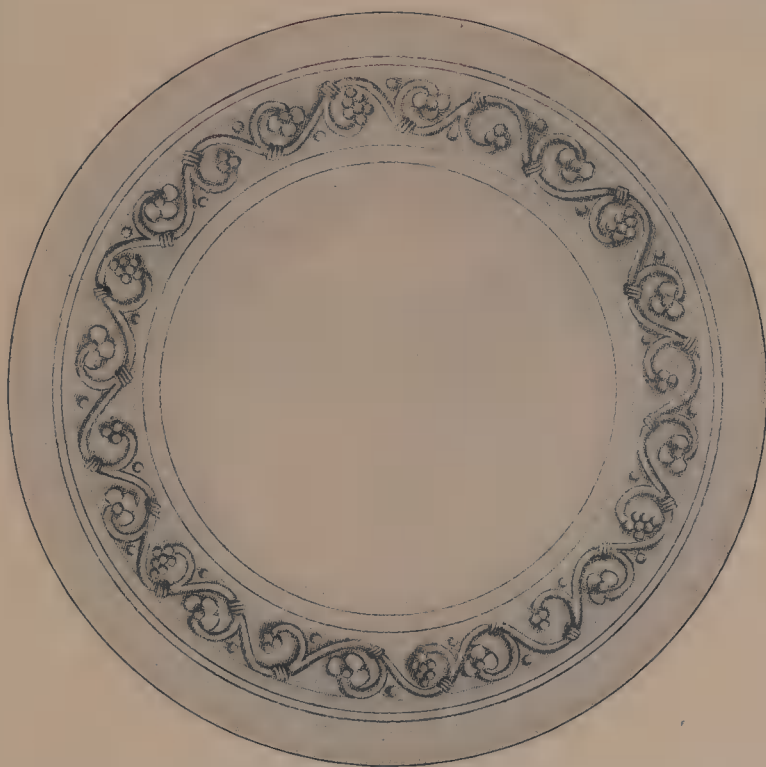


FIG. 17. DETAIL SKETCH OF THE INNER BAND OF ORNAMENTATION ENCLOSING THE FREER MEDALLION, NO. 2. ORIGINAL SIZE.

order, by seven and by three pellets; in the intervening spaces are small pellets (Fig. 17). This ornamentation, as previously noted, is substantially identical with that of the gold pectoral (p. 111).

The outer band (Fig. 15, *i-m*; 0.012 m. wide, including the globules) is soldered *à jour* to the circumference of the inner (Fig.

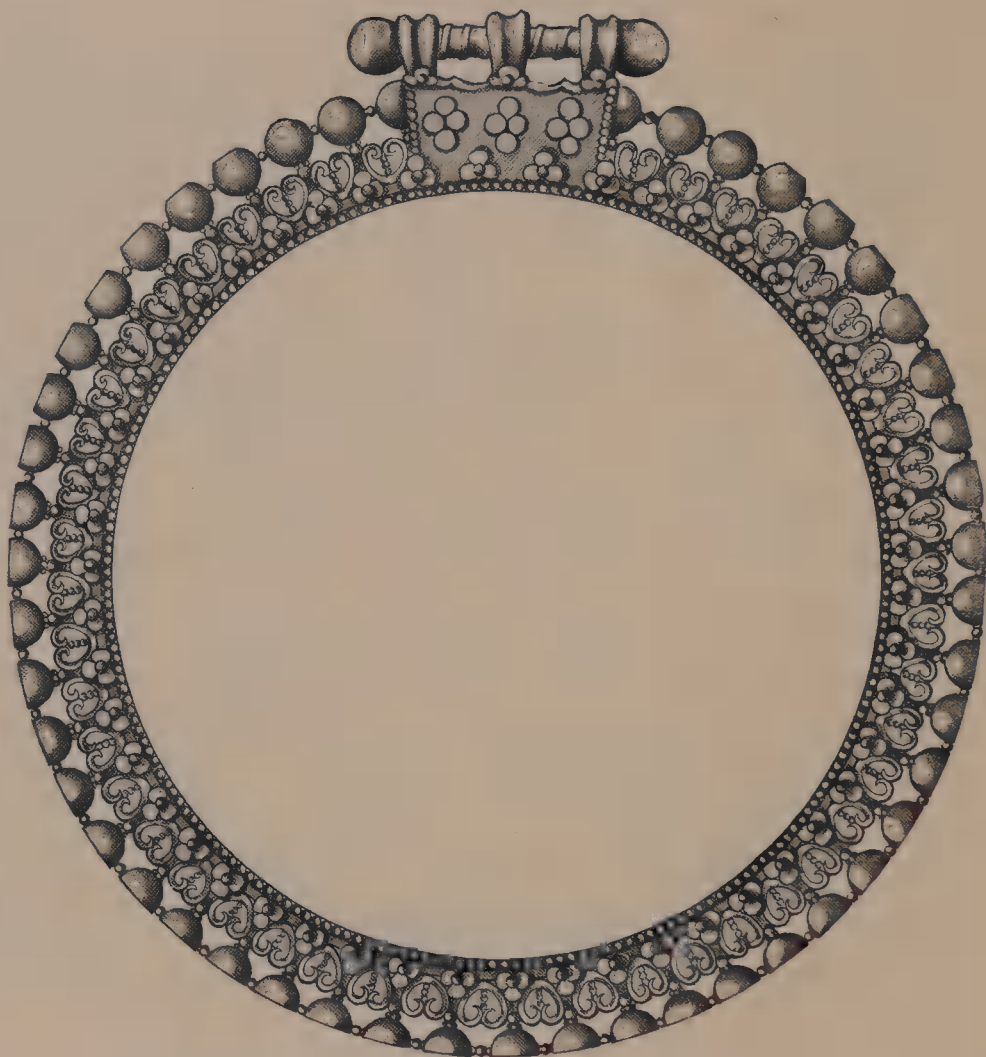


FIG. 18. DETAIL SKETCH OF THE OUTER BAND OF ORNAMENTATION ENCLOSING THE FREER MEDALLION, NO. 2. ORIGINAL SIZE.

16). It is bordered on the inside by a beaded wire (Fig. 15, *i*), and has on the outside a row of pearl-shaped globules (Fig. 15, *m*). These have been flattened by some means on their outer hemispheres, and it is a noteworthy fact that the flattening is greatest on the lower side of the medallion and decreases with almost mathematical accuracy along the sides toward the top, where the last three on each side are wholly round (Fig. 18). The globules are mounted on upright stems capped with pellets, and are con-



PECTORAL WITH MEDALLION AND COINS  
VON GANS COLLECTION. No. 3, OBVERSE





PECTORAL WITH MEDALLION AND COINS  
VON GANS COLLECTION. No. 3, REVERSE



ned by wires, an arrangement which gives the impression of a string of pearls; below each of these globules is a three-petal ornament with a pellet at its centre (Fig. 15, *k*). Between the inner and outer edges are bow-spirals, surrounding a beaded standard (Fig. 15, *l*).

The cross section (Fig. 16) illustrates the manner in which the goldsmith assembled and soldered the various parts.

At the top of the medallion are three ribbed rings and a hinge screw (0.03 m. long, shown in Fig. 18), for attaching to the pectoral. The screw (Fig. 19), which is removed by turning from left to right, was made by winding a wire spirally about a plain stem. The pin is capped with a globule corresponding to one at



FIG. 19. SKETCH OF THE SCREW PIN OF THE FREER MEDALLION, NO. 2. ORIGINAL SIZE.

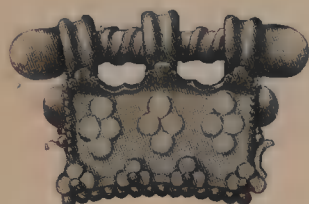


FIG. 20. DETAIL OF CLASP BAR OF THE FREER MEDALLION, NO. 2.

the other end of the hinge. The rings of the hinge are fastened to the frame by a wide clasp bar edged with a beaded wire (Fig. 20), its surface being decorated with three groups of four petals. The base of each ring has on the obverse a three-petal ornament, with pellet centre, and on the reverse a plain pellet.

The similarity of details on this object and on the Morgan pectoral (no. 1, p. 109) confirms the conclusion that the two were originally designed to be worn together, as shown in Plate I.

### 3. GOLD PECTORAL ORNAMENTED WITH COINS. VON GANS COLLECTION. PLATES XII, XIII, XVII

This pectoral is a counterpart of the other (no. 1), and either was made by the same goldsmith, or at least patterned after it; a complete description is, therefore, unnecessary, except where there is a difference in details of design. The weight of the pectoral is 377 grammes.

The neck-ring and the frame are almost perfectly preserved. The width is 0.235 m., and the length, not including the hinge, is the same; the hollow tube of the neck-ring is 0.01 m. in diameter. In the decoration of the neck-ring a plain wire was used in place of the zigzag. The hinge is fastened with a smooth pin (Fig. 21), instead of a screw.



FIG. 21. SKETCH OF SMOOTH PIN USED TO FASTEN THE NECK-RING OF THE VON GANS PECTORAL, NO. 3.

The workmanship and decoration of the frame are nearly

identical with that of the Morgan pectoral; apparently only three pellets, instead of four, were used to represent bunches of grapes, and at the joints of the vine double instead of triple wires are found. The coins used to ornament the frame were apparently all struck at Constantinople and are uniformly of a later date, namely, those of Justinus II, Mauricius Tiberius, Justinian I, and Tiberius II Constantinus. It is, therefore, possible that this pectoral was made somewhat later than the one in the Morgan collection.

The sketch (Plate XIV) shows the position of the medallion and of each coin described.

*a. Large medallion*

The large medallion in the centre (Plate XII; diameter, including the beaded wire, 0.059 m.; width of edge of frame, 0.003 m.) is an imitation of a struck coin, and consists of two separate plates, one for the obverse and one for the reverse. On the obverse is shown the bust of an emperor represented in the same way as on the large medallion of the Morgan pectoral; the type on the reverse is the same as on the obverse, with the exception of CO2N in exergue (see Plate XIII). The details on both sides, however, are not as fine, or as carefully worked out, as on the Morgan example. On the other hand the chiselled legend, which is the same on both sides, is plain: ΚΥΒΟΗΘΙ ΤΕΦΟΡΟΥCΑ, κύ(ριε), βοήθει τῇ φορούσᾳ, 'Lord, succour the wearer.'<sup>1</sup> The final letter on the obverse is only lightly outlined. A line, lightly incised around the outer edge of the letters, apparently served as guide. It is to be noted that in the legend the participle, referring to the wearer, is in the feminine gender.

*b. Semissis<sup>2</sup> of Justinus II (Emperor, 565-578 A.D.)*

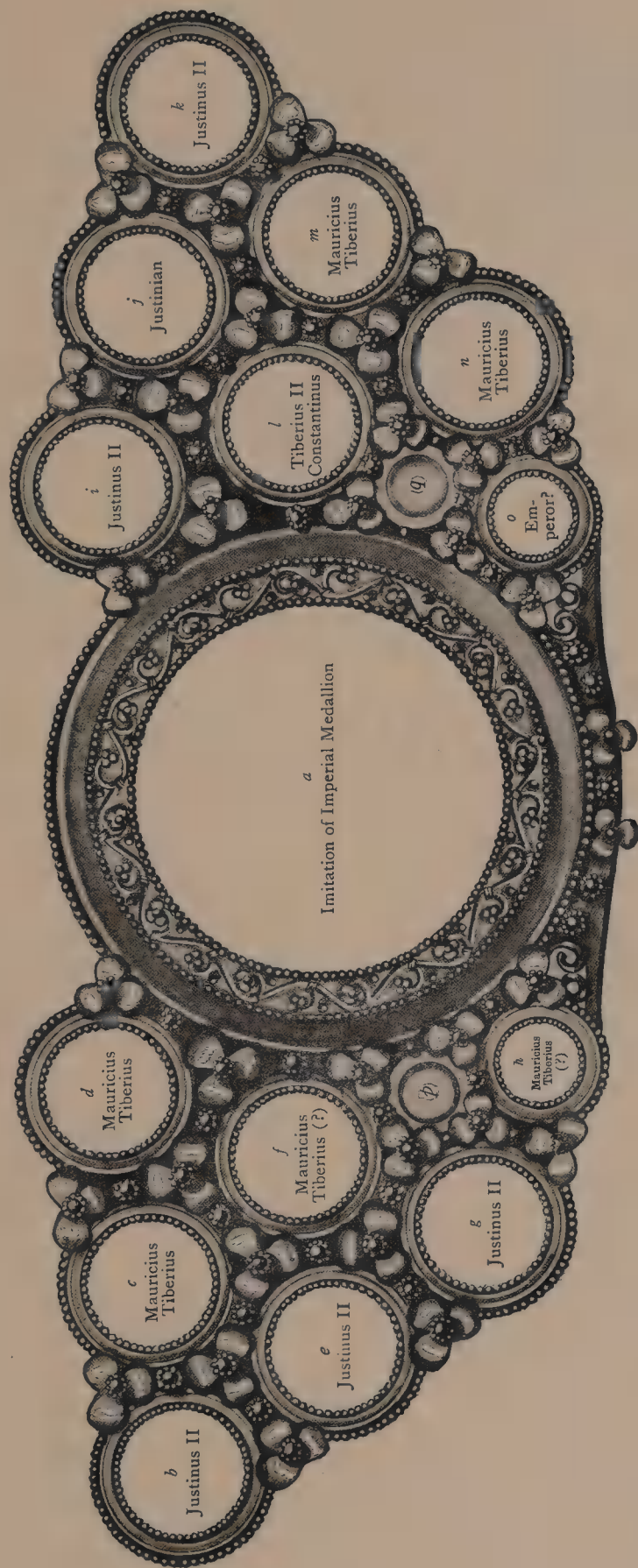
Obverse, bust of the emperor, facing right, wearing diadem, cuirass, and military cloak. Legend (partly concealed by solder), [DN IVS]TI NVS PP AVG, [*D(ominus) N(oster), Ius]tinus, P(er)-p(etuus) Aug(ustus)*], 'Our lord, Justinus, forever Augustus.'

Reverse, [VICTORI]A AVGGG, *Victoria Augustorum Trium*, 'Victory of the three Augusti.' Victory, with the upper part of

<sup>1</sup> This acclamation occurs on rings (Cabrol, *Dict.*, I, pp. 2220, 2221, article, "Anneaux"; Dalton, *Catalogue of the Finger Rings in the British Museum*, London, 1912, nos. 59-64), and elsewhere. On the rings the participle referring to the wearer is in some cases masculine, in others feminine, and in the genitive, dative, and accusative cases.

<sup>2</sup> On the names of the coins see p. 112, footnote 1.

# PLATE XIV



DETAIL SKETCH OF THE DECORATIVE FRAME OF THE VON GANS PECTORAL, NO. 3. THE POSITION OF THE COINS IS INDICATED. SLIGHTLY ENLARGED.



the body naked, seated to the right, holds before her a shield; on this with her right hand she inscribes numerals, which are rudely represented by dots. In the right field is the Christian monogram,  $\Gamma$ ; in the left, a star; in exergue, CONOB (letters not clear).<sup>1</sup> The type is shown in Fig. 22.



FIG. 22. COIN OF JUSTINUS II  
OF THE SAME TYPE AS *b*.

*c. Tremissis of Mauricius Tiberius (582–602 A.D.)*

Obverse, bust of the emperor, represented as on the obverse of *b*. Legend, DN TIB $\epsilon$  RI PP AVG, *D(ominus) N(oster), Tiberi(us), P(er)p(etuus) Aug(ustus)*, 'Our lord, Tiberius, forever Augustus.'



FIG. 23. COIN OF MAURICIUS  
TIBERIUS OF THE SAME TYPE  
AS *c*.

Reverse, VICTORI MAVRI AVG, *Victori(a) Mauri(cii) Aug(usti)*, 'Victory of Mauricius Augustus.' In the centre is the cross potent; in exergue, CONOB.<sup>2</sup>

The type is shown in Fig. 23, where the terminal cross-bars of the cross potent are distinctly seen.

*d. Semissis of Mauricius Tiberius*

Obverse, bust of the emperor, represented as on the obverse of *b*. Legend, DN TIB $\epsilon$  RAV PP AVG, *D(ominus) N(oster), Tiber[ius] P(er)p(etuus) Aug(ustus)*, 'Our lord, Tiberius, forever Augustus.'

Reverse, VICTORI A AVGG, *Victoria Augustorum Duorum*, 'Victory of the two Augusti.' Victory, in chiton, advances to the front, looking back left; she holds in the right hand a wreath;



FIG. 24. COIN OF MAURICIUS  
TIBERIUS OF A TYPE SIMILAR  
TO THAT OF *d*.

in the left, a globe surmounted by a cross. In the right field is a star; in exergue, CONOB.<sup>3</sup> The type is shown in Fig. 24.

*e. Semissis of Justinus II*

Obverse, bust of the emperor, represented as on the obverse of *b*. Legend, also as on *b*, DN IVSTI NVS PP AVG.

<sup>1</sup> Cf. Wroth, *Imperial Byzantine Coins*, I, p. 76, nos. 17–20, Pl. XI, 3, 4; also, see above, p. III, footnote 2.

<sup>2</sup> Wroth, I, p. 129, nos. 17–23, Pl. XVII, 5.

<sup>3</sup> Wroth, I, p. 129, nos. 15, 16, and compare Pl. XVII, 4.

Reverse, VICTORIA AVGGG. Victory is represented nearly as on the reverse of *b*. In the right field, ♯; in the left, a star; in exergue, CONOB.<sup>1</sup> The type is similar to that in Fig. 22.

*f. Coin of Mauricius Tiberius (?)*

Obverse, bust of an emperor, represented as on the obverse of *b*. The legend is partly concealed by the frame; only //ΛΛ PP AVG can be made out.

Reverse, partly concealed by solder, VICIΛΛΛΛ AVGG. Victory is represented nearly as on the reverse of *d*; in exergue, CONOB. Cf. Fig. 24.

*g. Tremissis of Justinus II*

Obverse, bust of the emperor, represented as on the obverse of *b*. Legend, DN IVSTI NVS PP AVG.

Reverse, VICTORIA AVGVSTORVM. Victory is represented as on the reverse of *d*; in exergue, CONOB.<sup>2</sup> Cf. Figs. 22 and 24.

*h. Coin of Mauricius Tiberius (?)*

Obverse, bust of an emperor, represented as on the obverse of *b*; the legend cannot be made out.

Reverse, VICTOR MAΛΛΛΛ. In the centre a cross potent; in exergue, CONOB.<sup>3</sup>

*i. Tremissis of Justinus II*

This coin is apparently of the same type as *e*. Cf. Figs. 22 and 24.

*j. Tremissis of Justinianus I (527–565 A.D.)*

Obverse, bust of the emperor, represented as on the obverse of *b*. The legend is DN IVSTINI ANVS PP AVG, as p. 113, *e*.

Reverse, VICTORIA AVGVSTORVM; the letters are not all perfectly clear. Victory is represented as on the reverse of *d*. In the right field is a star; in exergue, CONOB.<sup>4</sup> Cf. Fig. 24.

*k. Semissis of Justinus II*

This coin is apparently of the same type as *e*, although the letters on the reverse are not all clear. Cf. Fig. 22.

<sup>1</sup> Wroth, I, p. 77, no 20, Pl. XI, 4.

<sup>2</sup> Wroth, I, p. 77, no. 21, Pl. XI, 5.

<sup>3</sup> Cf. Wroth, I, p. 129, nos. 17 fol., especially no. 23.

<sup>4</sup> Wroth, I, p. 28, no. 22, Pl. IV, 14.

*l. Semissis of Tiberius II Constantinus (574-582 A.D.)*

Obverse, bust of the emperor, represented as on the obverse of *b*; legend (partly hidden by the frame),  $\Delta\Delta$  COSTANTINVS /// *D(ominus) N(oster), Co(n)stantinus...*, 'Our lord, Constantine...'

Reverse,  $\Psi$ ICTOR TIB ///, *Victor(ia) Tib[eri]...*, 'Victory of Tiberius.' In the centre, a cross potent; beneath is a globe; in exergue, CONOB.<sup>1</sup> A similar type is shown in Fig. 25.



FIG. 25. COIN OF TIBERIUS II CONSTANTINUS OF A TYPE SIMILAR TO THAT OF *l*.

*m. Tremissis of Mauricius Tiberius*

Obverse, bust of the emperor, represented as on the obverse of *b*. Legend, partly concealed by solder, ///// RI PP AVG, [*D(ominus) N(oster), Mau]ri(cius), P(er)p(etuus) Aug(ustus)*, 'Our lord, Mauricius, forever Augustus.'

Reverse, /////RI MAVRI AVS, [*Victo]ri(a) Mauri(cii) Aug(usti)*, 'Victory of Mauricius Augustus.' In the centre a cross potent; in exergue, CONOB.<sup>2</sup> This coin is apparently of the same type as *c*; cf. Fig. 23.

*n. Coin of Mauricius Tiberius*

Obverse, bust of the emperor, represented as on the obverse of *b*. Legend, DN TIB $\epsilon$  RA PP AVG, *D(ominus) N(oster), Tiber[i](us), P(er)p(etuus) Aug(ustus)*, 'Our lord, Tiberius, forever Augustus.'

Reverse, VICTOR IA AVGG, as on *d*; the letters are not all distinct. Victory is represented as on the reverse of *d*; in exergue, CONOB.<sup>3</sup> Cf. Fig. 24.

*o. Coin of Mauricius Tiberius (?) or Justinus II (?)*

Obverse, bust of an emperor, represented as on the obverse of *b*. The legend cannot be deciphered.

Reverse, legend difficult to decipher. Victory is represented as on the reverse of *d*; in exergue, ///B. Cf. Fig. 24.

*p, q. Gold disks*

In the spaces *p* and *q* were small disks. That on the left has been broken out; that on the right bears the inscription  $\begin{smallmatrix} \Phi \\ \text{Z}\Omega\text{H} \\ \text{C} \end{smallmatrix}$ .

<sup>1</sup> Wroth, I, p. 107, nos. 12, 13, Pl. XIV, 1.

<sup>2</sup> Wroth, I, p. 129, nos. 17-23, Pl. XVII, 5.

<sup>3</sup> Cf. Wroth, I, pp. 129 fol.

The same legend occurs on the oval bezel of a silver ring,<sup>1</sup> on a small, round pendant now in the Metropolitan Museum (unpublished), on a cross of the fifth or sixth century now in the Cairo

Museum,<sup>2</sup> and elsewhere. This is an acrostic: ζω<sup>φ</sup>η, that is, ζω<sup>ς</sup>ή, φ<sup>ς</sup>ω<sup>ς</sup>, evidently inspired by John I, 4, ἐν αὐτῷ ζω<sup>ς</sup>ή ἦν καὶ ἡ ζω<sup>ς</sup>ή ἦν τὸ φ<sup>ς</sup>ω<sup>ς</sup> τῶν ἀνθρώπων, 'In him was life; and the life was the light of men.' These were considered words of good omen; they are found scratched on a door jamb at Sardes.<sup>3</sup> A prophylactic interpretation is further supported by the content of the legend on the accompanying medallion (no. 4). The prophylactic character of this medallion, which was perhaps originally attached to the pectoral, is discussed elsewhere (pp. 107, 135).

#### THE SETTING

The frames surrounding the coins, and the ornamental borders, are quite similar to those of the Morgan pectoral, but the places of the nine-petal ornament at the sides of the large medallion are taken by an enlarged three-petal design. The horizontal strip, to which are soldered two ribbed rings for attaching some object below, is decorated with rosettes and the three-petal ornament with pellet centre. On either side is a bow-spiral, with beaded standard, as on the Morgan pectoral. The rings are so large, and so firmly fastened, that it is unlikely that the cross (no. 35), which was attached to the pectoral when purchased, belongs with it. It is more probable that the pendant was an object as large as the Annunciation medallion (no. 4) which is shown photographed with the pectoral in Plate XVII. It is noteworthy that the coins were so selected that the face of the emperor in all of them is turned to the right, while in the other pectoral all but three face full front.

This pectoral is less carefully and less artistically executed than certain other pieces in the von Gans group, particularly the Annunciation medallion (no. 4), and the bracelets with double medallion face (nos. 30, 31), although it evidently belongs with them. The explanation may well be, as Professor Zahn has suggested to the writer, that the pectoral was made by a later and less

<sup>1</sup> Dalton, *Catalogue of the Finger Rings in the British Museum*, no. 71.

<sup>2</sup> Strzygowski, *Catalogue Général des Antiquités égyptiennes du Musée du Caire, Koptische Kunst* (Vienna, 1904), no. 9177; Clermont-Ganneau, *Archaeological Researches in Palestine*, II, p. 416.

<sup>3</sup> *American Journal of Archaeology*, XVIII (1914), p. 44.

PLATE XV



LARGE FRAMED MEDALLION  
VON GANS COLLECTION. NO. 4, OBVERSE



skilful goldsmith, who tried unsuccessfully to equal the technique and style of the other objects.

4. LARGE GOLD MEDALLION. VON GANS COLLECTION.  
PLATES XV, XVI, XVII

This medallion (weight 170 grammes, diameter, 0.117 m.) is somewhat similar in size and general appearance to the Freer medallion (no. 2). The centre (diameter about 0.058 m.) is not a medallion coin and is not solid; the technique of both the obverse and reverse is similar to that employed on the central medallions of the pectorals (nos. 1 and 3). In a communication to the writer Professor Zahn describes as follows the manner in which the reliefs were made: Die Bilder wie auch der schräge Rand um das Rundbild sind leicht herausgetrieben, hauptsächlich aber ist der feine Meissel verwendet. Mit ihm sind alle Konture, wie auch alle Linien der Innenzeichnung eingeschlagen. Man sieht überall deutlich wie ein Meisselschlag über den anderen gesetzt ist. Der Grund, der beim Treiben uneben geworden war, wurde mit breitem Punzen niedergeschlagen und geebnet. Man erkennt deutlich die einzelnen Schläge auf dem Grunde.

On the obverse (Plate XV) is a representation of the Annunciation. The Virgin is seated at the left, in a high-backed wicker chair, facing nearly full front; her feet rest on a stool. She is dressed in a tunic and mantle; the mantle is drawn up over her head, which is surrounded by a halo. The right hand is raised in a gesture of wonder and astonishment; the drooping left hand holds a strand of wool, which falls into a work-basket at the Virgin's feet. Mary is thus represented as spinning, as in the Apocryphal account. The angel, Gabriel, advances from the right, with face nearly full front, wearing a tunic, mantle, and sandals; his hair is bound with a fillet. Gabriel raises his right hand in a gesture of benediction; his left hand holds a staff terminating in a cross. The bars of the cross, in distinction from that on the reverse side of the medallion, have rounded corners, and Zahn queries whether it may not have been a lily rather than a cross that the artist wished to represent. The halo is chiselled, as are also details of the dress of both figures, the wicker-work of the chair and basket, and the feathers of the angel's wings.

The reverse (Plate XVI) represents the miracle at the marriage in Cana. At the left stands Christ, wearing tunic and mantle. The left foot is advanced. The left hand holds what appears to be a roll; with the right hand our Lord extends the cross-headed staff. The outline of the halo is chiselled; the halo itself is a raised relief across which six short lines are chiselled to represent the three arms of the cross. In the centre of the scene stands a male figure, facing, dressed in a long tunic. He



FIG. 26. THE ANNUNCIATION ON THE PIGNATTA SARCOPHAGUS AT RAVENNA (FIFTH CENTURY OR LATER).

The Virgin raises the spindle in her left hand, from which the wool falls into the basket. The right hand, now broken off, was raised.

holds a cup in his right hand, and raises the left hand in a gesture which suggests wonder at the performance of the miracle; he is perhaps the 'ruler of the feast,' ἀρχιτρίκλινος (John II, 9). At the right is a figure dressed in a short tunic and carrying on his left shoulder a vessel, probably an amphora, from which he pours water into one of six round jars. This scene of the miracle, as Zahn<sup>1</sup> points out, was evidently in the mind of Bishop Maximus of Turin (first half of the fifth century)

when he wrote (*Hom.* 23<sup>2</sup>): 'The attendant, who brought water and carried away wine, was struck dumb with astonishment, and rejoiced exceedingly that he had borne upon his own shoulders the liquid through which the glory of God was revealed.'<sup>3</sup> In John II, 6 λίθιναι ὑδρίαί ἐξ, 'six water-pots of stone,' are mentioned.

Details of the dress and hair of the three figures are indicated by chiselling. The legend is +ΠΡΩΤΑ CYMI WN+, that is, πρῶτα

<sup>1</sup> *Op. cit.*, p. 100.

<sup>2</sup> *Stupuit ergo minister attonitus qui aquas miserat et vina sumebat, laetatusque nimium illa se suis humeris fluentia portasse, per quae Dei esset gloria revelata.*

<sup>3</sup> See Garrucci, *Storia dell' Arte cristiana*, I, p. 378.

σημείων, 'First of the signs.' This was obviously suggested by John II, 11, ἀρχὴν τῶν σημείων, 'beginning of miracles.'

The medallion centre has a bevelled rim, with a beaded border, and the whole is surrounded by a beautiful openwork frame. The frame is edged with a bevelled rim and a heavy beaded wire suggesting pearls, as on the other medallions (nos. 2, 5, 6, and 7). With the exception of the beaded wire, which is soldered to the outer edge, the frame and the center medallion representing the Annunciation are made from one piece. The frame has three bands of decoration; the inner one (0.005 m. wide) is a variation of the lotus bud ornament; the middle one (0.01 m. wide) is an adaptation of the lotus and palmette ornament; and the outer one (0.006 m. wide) has a design similar to that on the inner band, but wrought on a larger scale. Chiselling was employed to outline the leaf ornamentation. The reverse is left rough, as it was not intended to be seen, and the medallion centre has no ornamental rim.



FIG. 27. THE ANNUNCIATION ON THE IVORY BOOK-COVER OF THE ETSCHMIADZIN GOSPEL (SIXTH CENTURY).

At the top of the medallion is a hinge of three ribbed rings, finished with a gold pearl. It was, therefore, designed to be attached to another object, possibly the pectoral, no. 3 (see above, p. 126). Since the left ring is threaded, a screw pin must have been used. The hinge was soldered to the rim and was further strengthened by a rectangular frame fastened to the reverse of the medallion, a gold strip having been inserted in the hollow of the rim. Each of the rings is decorated on the obverse with the three-petal ornament having a pellet centre.

The miracle scenes here depicted are readily associated with other extant representations, some of which are of undoubted Egyptian origin. As a result of a comparison it will be possible to draw certain general conclusions concerning their provenance, and the school by which they were produced.

The type of the Annunciation scene,<sup>1</sup> in which the Virgin is seated, occurs on the Pignatta sarcophagus at Ravenna, dated

<sup>1</sup> Cabrol, *Dictionnaire*, article "Annonciation." The Annunciation is represented in the paintings of the Roman catacombs only twice, and these paintings belong to the end of the second and the middle of the third centuries (Wilpert, *Ein Cyklus christologischer Gemälde* (Freiburg, 1891), pp. 3, 19, Pl. i-iv).

in the fifth century (Fig. 26).<sup>1</sup> It is found also on the following six objects, which are all of the sixth century: the ivory book cover of the Etschmiadzin Gospel (Fig. 27)<sup>2</sup>; an ivory



FIG. 28. THE ANNUNCIATION ON AN IVORY OF THE CHAIR OF MAXIMIANUS (SIXTH CENTURY).

from the chair of Maximianus at Ravenna (Fig. 28)<sup>3</sup>; an ivory in the Bibliothèque Nationale at Paris (Fig. 29)<sup>4</sup>; a portion of an ivory book cover in the Stroganoff Collection at Rome<sup>5</sup>; the Minden pyxis in Berlin<sup>6</sup>; and a mosaic in the Parenzo Cathedral.<sup>7</sup> It appears, further, on a gold encolpion from Adana, now in Constantinople, dated by Strzygowski about the year 600 (Fig. 30)<sup>8</sup>; on the seventh century ivory diptych in the Uvaroff Collection in Moscow (Fig. 31)<sup>9</sup>; on a silk textile of the sixth or seventh century in the Vatican<sup>10</sup>; and

on a piece of dyed linen from Egypt of the fourth or fifth century, now in London.<sup>11</sup>

<sup>1</sup> Liell, *Die Darstellungen der . . . Maria* (Freiburg, 1887), p. 214, Fig. 9; Cabrol, *Dict.*, I, p. 2259, Fig. 764. This sarcophagus may be somewhat later than the fifth century.

<sup>2</sup> Strzygowski, *Byzantinische Denkmäler* (Vienna, 1891), I, Taf. i.

<sup>3</sup> Garrucci, *op. cit.*, 417, 1.

<sup>4</sup> Garrucci, *op. cit.*, 458, 2.

<sup>5</sup> Strzygowski, *Hellenistische und Koptische Kunst* (Vienna, 1902), Fig. 64.

<sup>6</sup> Garrucci, *op. cit.*, 437, 4.

<sup>7</sup> Dalton, *Byzantine Art and Archaeology*, Fig. 219.

<sup>8</sup> *Byz. Denk.*, I, Taf. VII; Cabrol, I, p. 1820, Fig. 485.

<sup>9</sup> *Byz. Denk.*, I, p. 42.

<sup>10</sup> *Monuments*, . . . *Fondation Piot*, vol. XV (1906), Pl. XV; Dalton, *op. cit.*, Fig. 378.

<sup>11</sup> Lethaby, *Proceedings of the Society of Antiquaries of London*, vol. XXIV (1912), pp. 286–297, Fig. 1. For two other similar representations of the Annunciation see Pelka, *Ein Syro-palästinensisches Räuchergefäß*, *Anzeiger des Germanischen Nationalmuseums*, 1906, p. 86, Taf. IV, V; and Breccia, *Rapport sur la marche du service du Musée* (Municipalité d'Alexandrie) en 1912, p. 6, Plate iv.



PLATE XVII





PECTORAL AND NECK-RING WITH LARGE FRAMED MEDALLION ATTACHED  
VON GANS COLLECTION. Nos. 3 AND 4  
REDUCED IN SIZE



In all these representations, except the Parenzo mosaic, Mary sits at the left, and the attitudes of both the Virgin and the angel are strikingly similar, although variations occur in certain details, as the halo, the work-basket, the chair of the Virgin, and the staff of the angel. As an inspection of the illustrations will make plain, the types nearest to that of our medallion occur on two objects that are undoubtedly of Egyptian origin, the Uvaroff and the Stroganoff ivories. A remarkable resemblance is seen in the uplifted right hand and drooping left hand of the Virgin, and in the position of the angel holding in his left hand the cross-headed staff. The Annunciation scene on the encolpion from Adana, a scene which, Strzygowski seems inclined to think, betrays Egyptian influence, is also



FIG. 29. THE ANNUNCIATION ON AN IVORY IN THE BIBLIOTHÈQUE NATIONALE, PARIS (SIXTH CENTURY).

In details this scene is remarkably similar to that represented on the Etschmiadzin Ivory Fig. 27.



FIG. 30. THE ANNUNCIATION ON A GOLD ENCOLPION FROM ADANA (CIR. 600 A.D.).

The scene of the Annunciation occupies the left half of the upper zone.

very similar (Fig. 30). Here the Virgin, with the nimbus, sits on a throne having a high back; her right hand is held before her breast; her left hand, raised, holds the end of a thick strand of wool, which falls into a basket on the ground. The angel has wings and a nimbus, and is dressed in the tunic and pallium; his left hand is visible under his dress, the right hand being raised in the customary gesture. The legend reads, *χαῖρε, κεχαριτωμένη, ὁ κύριος μετὰ σοῦ*, 'Hail, thou that art highly favored, the Lord is with thee' (Luke i, 28).<sup>1</sup>

<sup>1</sup> An Annunciation with this inscription occurs also on a gold ring in the British Museum, published by Dalton, *Catalogue of Finger Rings, Early Christian*, etc. (London, 1912), no. 39.

The Etschmiadzin book cover (Fig. 27), the ivory at Paris (Fig. 29), and the ivory of the chair of Maximianus (Fig. 28) likewise show a close relationship to the Berlin medallion in spite of its inferior workmanship.

Representations, similar to ours, of the miracle of the Marriage at Cana are found on an ivory of the chair of Maximianus,<sup>1</sup> on a mosaic in S. Apollinare Nuovo at Ravenna (Fig. 32),<sup>2</sup> and on a



FIG. 31. THE ANNUNCIATION ON AN IVORY DIPTYCH IN THE UVAROFF COLLECTION.

The attitude of the Virgin is strikingly similar to that represented on the Berlin medallion; here also the angel carries a cross-bearing staff.

somewhat damaged painting, of perhaps the sixth century, in the subterranean church of Deir Abou Hennys, near the ancient Antinoë.<sup>3</sup>

The example from near Antinoë, a site where, according to one

<sup>1</sup> Garrucci, *Storia dell' arte cristiana*, I, p. 418, 4.

<sup>2</sup> Cabrol, *Dictionnaire*, II, p. 1810, Fig. 1988.

<sup>3</sup> Cabrol, *Dictionnaire*, I, Fig. 792. The earliest representations of the miracle in the Roman catacombs are of the third and middle of the fourth centuries (Wilpert, *Die Malereien der Katakomben Roms* (Freiburg, 1903), pp. 302-304, Pls. 57, 105, 186; and see Lamberton, *Themes from St. John's Gospels in Early Roman Catacomb Painting*, pp. 117-124.

report (p. 98), our treasure was discovered, represents four figures. The Virgin is at the left, next to her is Christ extending his staff over the jars; in the center is the 'ruler of the feast' (*ἀρχιτρίκλινος*), and at the right the attendant is pouring water from an amphora into the jars. On the chair of Maximianus Christ stands at the right, holding the cross-bearing staff in his left hand and extends his right hand over the jars, of which there are six, tall,



FIG. 32. THE MIRACLE AT CANA ON A MOSAIC IN THE CHURCH OF S. APOLLINARE NUOVO AT RAVENNA (SIXTH CENTURY).

The mosaic has been partially restored.

and shaped like amphorae. At the left is a bearded figure holding a cup in his right hand, and raising his left in a gesture of surprise; this figure seems to correspond to the *ἀρχιτρίκλινος* of our medallion. In the centre is a bearded figure holding a book, perhaps an apostle. In the Ravenna mosaic, which has been partly restored (Fig. 32), Christ at the left extends his hands in the performance of the miracle.

Other less related examples of the first miracle are figured in the article "Cana," in Cabrol's *Dictionnaire*. There is great diversity in the representations, for the reason, no doubt, that the miracle at Cana early became symbolic of the eucharistic transubstantiation. At one time Christ alone appears with the jars, at another he is accompanied by his apostles or by the Virgin,

and occasionally there are two attendants instead of one. The jars are usually six in number, but sometimes there are seven, or five, or even fewer.<sup>1</sup>

It is generally agreed among scholars that the non-portable monuments referred to as close parallels were produced somewhere in the Christian East; but in the case of some there is a difference of opinion whether they were made in Egypt, where Alexandria was the centre of art production, or in Syria, where Antioch was the centre. Strzygowski generally advocates the latter view, and calls the type representing the Virgin seated in a wicker chair the Syro-Palestinian type; yet he assigns the Stroganoff ivory to Egypt, and indeed ascribes it to the "Mönchkunst des Hinterlandes."<sup>2</sup> Strzygowski thinks that the Uvaroff ivory also is an Egyptian product.

The origin of the chair of Bishop Maximianus at Ravenna, which from its artistic character and good preservation naturally assumes great importance in the discussion of eastern sixth century ivories, is also disputed. Strzygowski refers it to Antioch, while Diehl<sup>3</sup> and Leclercq<sup>4</sup> maintain that it came from an Alexandrian atelier.<sup>5</sup>

Approaching the problem of the attribution of our medallion from another point of view, we find that a comparison of its reliefs with a group of objects undoubtedly Egyptian and products of Coptic art, lends strength to the supposition that the von Gans medallion may be classed as Coptic. The heavy, wavy folds of hair resembling a wig, especially prominent on the two figures at the right in the scene of the Marriage at Cana, occur characteristically in Coptic art.<sup>6</sup> The round, bulging eyes, with a drilled indentation for the pupil, are also a Coptic peculiarity;<sup>7</sup> the staff ending in a cross likewise appears on objects of Coptic

<sup>1</sup> The details are given in an interesting article, *Vases de Cana*, by F. de Mély, in *Monuments . . . Fondation Piot*, X (1903), pp. 145-170.

<sup>2</sup> *Hellenistische und Koptische Kunst*, p. 85.

<sup>3</sup> *Manuel d'Art byzantin* (Paris, 1910), p. 281.

<sup>4</sup> *Manuel d'Archéologie chrétienne* (Paris, 1907), p. 352.

<sup>5</sup> Mr. E. Baldwin Smith, of Princeton University, who is at present engaged in the preparation of a study of early Christian iconography, has set forth the evidence for the Alexandrian origin of the chair in an article in the *American Journal of Archaeology*, 1917, pp. 22-37.

<sup>6</sup> Crum, *Catalogue général des Antiquités égyptiennes du Musée du Caire: Coptic Monuments* (Cairo, 1902), Pl. I-liv; Strzygowski, *Koptische Kunst* (Vienna, 1904), Pl. xvii; Gayet, *L'Art copte* (Paris, 1902), pp. 90, 213.

<sup>7</sup> Crum, *op. cit.*, nos. 8684, 8685, 8687, 8702; Gayet, *op. cit.*, p. 109.

PLATE XVIII



SMALL FRAMED MEDALLION

FREER COLLECTION. No. 5, OBVERSE AND REVERSE



PLATE XIX



ENLARGEMENT (FOUR TIMES) OF THE FREER MEDALLION, NO. 5,  
OBVERSE AND REVERSE



origin.<sup>1</sup> The rendering of the drapery, and the designs of the frame, furthermore, tend to favor this attribution.<sup>2</sup> Attention is elsewhere called (p. 102) to a possible Coptic influence in designs that appear on other objects in this collection.

Possibly there is a significance in the choice of subjects represented on the medallion; at any rate both depict scenes in which faith is exemplified. In the account of the miracle at the marriage feast the Evangelist expressly says (John II, 11): *καὶ ἐφάνερωσεν τὴν δόξαν αὐτοῦ, καὶ ἐπίστευσαν εἰς αὐτὸν οἱ μαθηταὶ αὐτοῦ*, 'and manifested forth his glory; and his disciples believed on him.' There can be little doubt that the entire piece was devotional, an encolpion (see p. 107), and that it was believed to possess a prophylactic power (see also pp. 107, 122, 126).

Zahn (*op. cit.*, p. 94) calls attention to the fact that the reverse of the medallion was left rough, and was therefore not intended to be visible, despite the fact that a relief decorates this side as well as the obverse; he cites the analogy of coins set in a frame leaving both obverse and reverse visible, and raises the question whether the empty space between the reliefs was not intended as a reliquary. He assigns the medallion to the fifth century, and on account of a similarity of style associates it with the bracelets (nos. 30 and 31, p. 159), concluding that bracelets as well as medallion were intended for masculine adornment. He thinks that the medallion was attached to the pectoral (no. 3, Pl. XVII), although the latter, from the evidence of its coins and its inferior workmanship, is clearly of a later date. To the writer it seems more probable that the medallion should be dated in the sixth or early seventh century.<sup>3</sup>

##### 5. SMALL GOLD MEDALLION. FREER COLLECTION. PLATE XVIII

This medallion (0.038 m. in diameter) consists of a gold *solidus* of Justinian I (527-565 A.D.), enclosed in a gold frame. The coin was struck at Constantinople. The weight of the medallion is 15.5 grammes.

<sup>1</sup> Strzygowski, *op. cit.*, Pl. xvii.

<sup>2</sup> Mr. E. Baldwin Smith, whose work in this field was mentioned above, is strongly of the opinion that the medallion is a Coptic derivative of the ivories on the chair of Maximianus. Cf. his article cited, pp. 28 and 30.

<sup>3</sup> This medallion is mentioned and briefly described in Wulff, *Altchristliche und byzantinische Kunst* (Berlin, 1913; in Burger, *Handbuch der Kunstwissenschaft*, p. 200).

The obverse of the coin shows a bust of the emperor, facing. He wears a plumed helmet and armor. His right hand holds a globe surmounted by a cross, his left hand holds a shield. The legend is DN IVSTINI ANVS PP AVG, *D(ominus) N(oster), Iustinianus, P(er)p(etuus) Aug(ustus)*, 'Our lord, Justinian, forever Augustus.' This coin was struck in 538 A.D., or a little later, and presents a real portrait of the emperor, who was described as having a round face and ruddy complexion. The type may be compared with that of the mosaic portrait (Plate II), which was made about 557 A.D..

On the reverse is a Winged Victory wearing chiton and peplos; the figure stands facing, and holds in the right hand a long cross surmounted by the letter P, in the left a globe surmounted



FIG. 33. COIN OF JUSTINIAN I OF THE SAME TYPE AS THAT ON THE FREER MEDALLION, NO. 5.

by a cross. The legend is VICTORI A AVGGGZ, *Victoria Augustorum Trium*, ζ, 'Victory of the three Augusti, from the seventh section of the mint.' In the field at the right is a star; in exergue, CONOB,<sup>1</sup> partly blurred by the solder. In Fig. 33 the same type is given, from an example in the British Museum.

The frame is edged with a gold-beaded wire on a concave rim; similar detail, from the companion piece (no. 7), is shown in Fig. 35. Between the rim and the coin is a plain band, bordered on both sides with a small spiral design, chiselled free hand, as shown (for no. 7) in Fig. 36; and on this band is an inscription, also chiselled, in Greek: + ΟΤΙΤΟΙCΑΓΓΕΛΟΙCΑΥΤΟΥΕΝΤΕΛΕΙΤΑΙΠΕΡΙCΟΥ ~ (ὅτι τοῖς ἀγγέλοις αὐτοῦ ἐντελεῖται περὶ σοῦ); this is a quotation of the first half of verse 11 of the Ninety-first Psalm: "For he shall give his angels charge over thee." The latter half of the verse appears on the companion medallion, no. 6. A description of the rings soldered to the edge is given on p. 139. An enlargement of both obverse and reverse is shown in Plate XIX.

The spiral motive employed on this and the companion medallions (nos. 6 and 7; Fig. 36) and the Morgan bracelets (nos. 26–29) remind one of the chain border often used on Coptic monuments.<sup>2</sup>

<sup>1</sup> See p. 111, footnote 2; Wroth, *Imperial Byzantine Coins*, I, p. 27, no. 15, Pl. IV, 11.

<sup>2</sup> For example, Crum, *op. cit.*, nos. 8612, 8626, 8630, 8667, 8670, 8685; Strzygowski, *Koptische Kunst*, no. 7215, 7369; Gayet, *op. cit.*, p. 225.

PLATE XX



SMALL FRAMED MEDALLION

FREER COLLECTION. No. 6, OBVERSE AND REVERSE



PLATE XXI



ENLARGEMENT (FOUR TIMES) OF THE FREER MEDALLION, NO. 6,  
OBSERVE AND REVERSE





## 7. SMALL GOLD MEDALLION WITH PENDANTS. FREER COLLECTION. PLATE XXII

This medallion (0.04 m. in diameter) likewise consists of a *solidus* of Justinian I, set in a gold frame similar to those of nos. 5 and 6. The weight is 27.2 grammes.

The type of the coin seems identical with that of no. 5 (Fig. 33), but the reverse legend is partly blurred by solder. The letters of the obverse were apparently struck twice, but the misplacing of the die affected only the beginning of the legend.

The inscription on the frame is: +ΕΜΜΑΝΟΥΗΛΟΜΕΘΕΡΜΕ-  
ΝΕΥΟΜΕΝΟΝΟΘΕΜΕΘΗΜΩ, a quotation, somewhat abbreviated,



FIG. 35. DETAIL SKETCH OF THE DECORATIVE FRAME OF THE FREER MEDALLION, NO. 7. SOMEWHAT ENLARGED.

from Matth. I, 23, Ἐμμανουήλ ὁ ἐστὶν μεθερμηνεύμενον, μεθ' ἡμῶν ὁ θεός, 'Emmanuel, which being interpreted is, God with us.' At the end ὁ θε(ός) is put before μεθ' ἡμῶ(ν). Moreover, while the spacing at the beginning of the inscription is generous, toward the end the letters are cramped and smaller. It is probable, therefore, that the letters of the inscription on this medallion, as on the other two (nos. 5 and 6), were chiselled by free hand one by one, and so were not made from a single die. The same inscription appears also on the well-known ampullae from Monza.<sup>1</sup>

Soldered to the lower edge of the medallion frame are three rings, each having at its base a small three-petal ornament, with pellet centre (Figs. 35 and 37). From these rings hang fine double-looped chains (about

from Matth. I, 23, Ἐμμανουήλ ὁ ἐστὶν μεθερμηνεύμενον, μεθ' ἡμῶν ὁ θεός, 'Emmanuel, which being interpreted is, God with us.' At the end ὁ θε(ός) is put before μεθ' ἡμῶ(ν). Moreover, while the spacing at the beginning of the inscription is generous, toward the end the letters are cramped and smaller. It is probable, therefore, that the letters of the in-

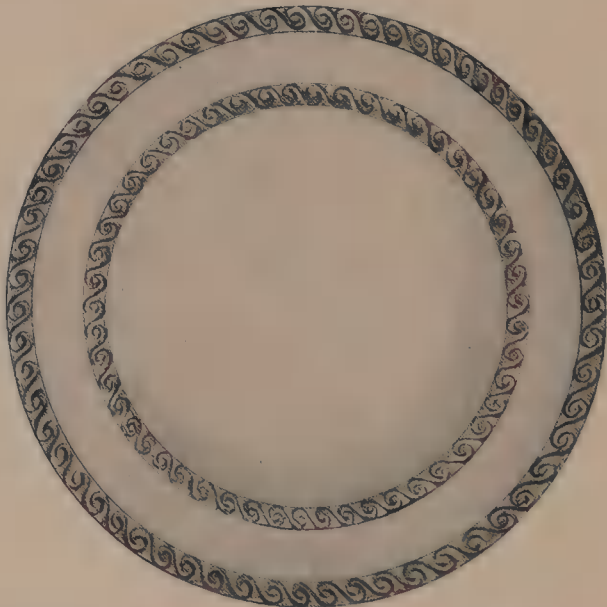
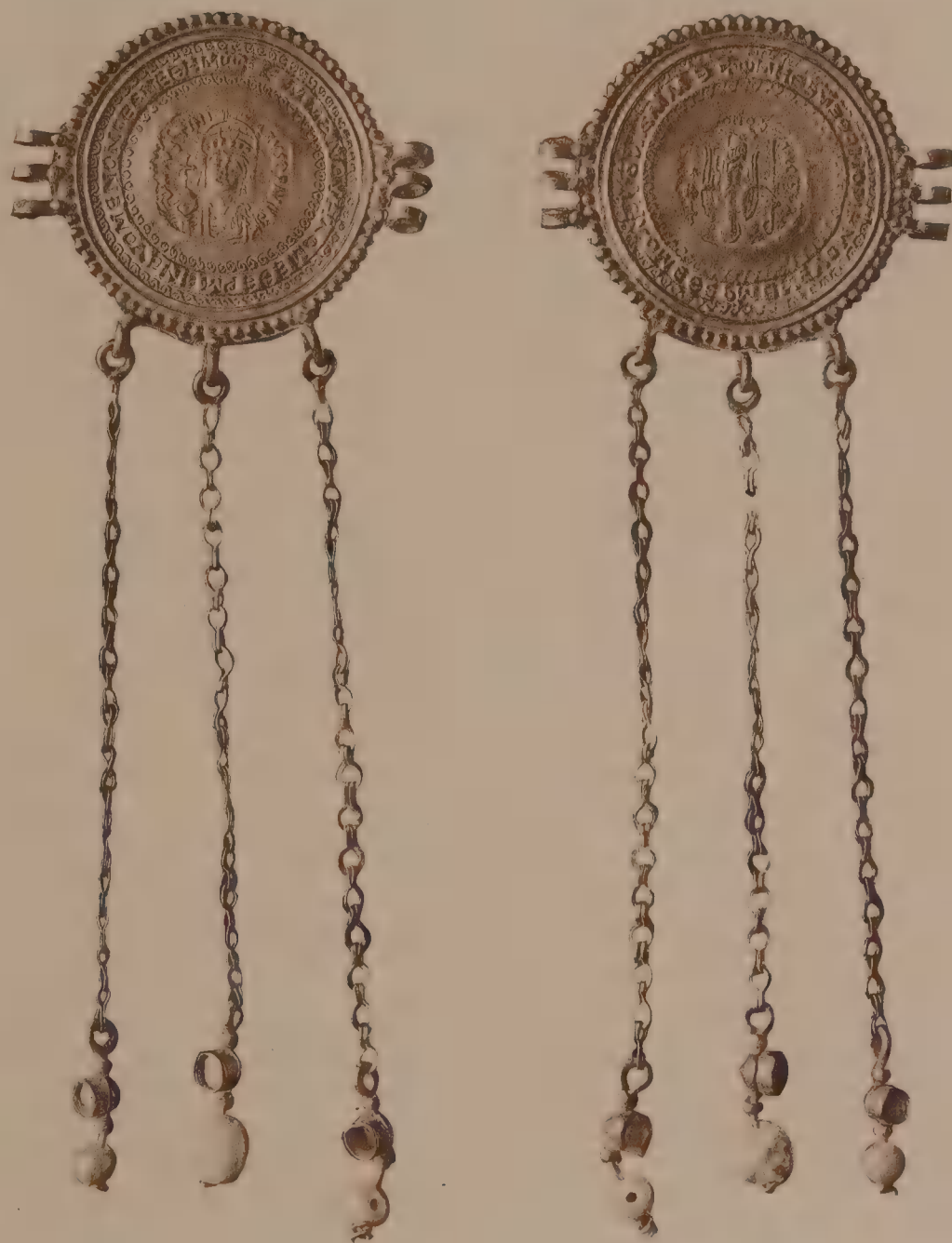


FIG. 36. DETAIL OF SPIRAL DESIGN ON THE FREER MEDALLION, NO. 7. SOMEWHAT ENLARGED.

<sup>1</sup> Diehl, *Manuel d'Art byzantin* (Paris, 1910), p. 292, Fig. 152; Garrucci, *Storia dell'Arte crist.*, VI, Pl. 433, 7, 9; Pl. 434, 1, 7, 8; Pl. 435, 1.



SMALL FRAMED MEDALLION WITH PENDANTS  
FREER COLLECTION. NO. 7, OBVERSE AND REVERSE



PLATE XXIII



ENLARGEMENT (FOUR TIMES) OF THE FREER MEDALLION, NO. 7,  
OBVERSE AND REVERSE



PLATE XXIV



THE THREE FREER MEDALLIONS ATTACHED IN THE FOLLOWING ORDER: NOS. 5, 7, 6



0.08 m. long, Fig. 38), terminating in pearls, the terminal pearl of the middle pendant being larger than the other two. Above the pearls are small cylindrical settings on a conical base, with a small, pearl-shaped globule above and below (Fig. 39); the cylindrical bases now contain only traces of paste. The complete length of the outer pendants is 0.11 m., of the middle one, 0.10 m.

The pendants with their settings are quite similar to those on the necklace numbered 13. An enlargement of both obverse and reverse of this medallion is seen in Plate XXIII.

### *The Three Medallions Together*

On the reverses of all three medallions (nos. 5, 6, and 7) the reverse patterns of the stamped spirals and inscriptions can be seen, the workmanship being precisely similar. The coins place the date of the three objects as late as the last half of the sixth century. They belonged together originally, and no. 7 formed the central piece.



FIG. 38. DETAIL OF PENDANT CHAIN OF THE FREER MEDALLION NO. 7. ENLARGED

On the sides of each medallion are rings, with a pellet at the base of each, on both obverse and reverse; by means of these rings the medallions were joined together with hinge pins (Fig. 40). The presence of green oxydization, which is very marked, within and about the rings, suggest that the hinge pins may have been not gold, but bronze; in all the other objects in this collection, however, gold hinge pins were used, and it is difficult to believe that, when the medallions were made, any other material than gold was employed for the pins also. The three medallions were originally arranged as shown in Plate XXIV.

Two rings have been wrenched from the left side of no. 5, but the visible evidence of their former existence, and the three rings on the right side of no. 6, make it certain that originally there were



FIG. 37. SIDE VIEW OF PENDANT RING AND ADJOINING ORNAMENTATION ON THE RIM OF THE FREER MEDALLION, NO. 7. ENLARGED.



FIG. 39. SIDE VIEW OF CYLINDRICAL SETTING ON A PENDANT OF THE FREER MEDALLION, NO. 7. ENLARGED.

in the complete chain at least two more medallions; possibly there were several more.

In the Morgan loan collection at the Metropolitan Museum in New York are two parts of what was perhaps originally a single

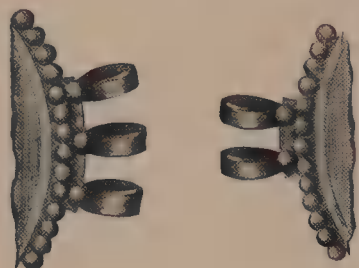


FIG. 40. DETAIL SKETCH OF THE MEDALLIONS, NOS. 7 AND 6. SHOWING MODE OF ATTACHMENT. SOMEWHAT ENLARGED.

The pins by which nos. 7 and 5 and 7 and 6 were joined together have been lost.

girdle (Plate XXV). It consists of four large gold medallions (cast, not struck) of Mauricius Tiberius (582–602 A.D.) and twelve *solidi* of the same emperor, of Theodosius II (408–450), and of Justinus and Justinian (527). Each is enclosed by a frame edged with beads and provided with hinges, like those of the earrings numbered 18–21, on both sides; the girdle, therefore, as it exists, is not complete.

In style and composition this girdle reminds one strongly of certain pieces of the treasure, and particularly of the medallions numbered 5, 6, 7, although it is inferior to them artistically. The girdle was found with other objects (among them the objects shown in Plate XXXIV and Fig. 52) in the vicinity of Kyrenia, in Cyprus, in 1902.<sup>1</sup>

#### 8. GOLD NECKLACE WITH TWO MEDALLION PENDANTS. MORGAN COLLECTION. PLATES XXVI, XXVII

This necklace (weight 100 grammes, length 0.75 m.) has a double chain made of fine double-loop links. The chain was folded in two strands; the complete length of it therefore was a metre and a half (4.92 feet). At present it has no clasps, and it may never have had any; it might have been designed to be put on over the head. One of the two pendants is larger than the other, but each pendant is made by enclosing in a gold frame a gold *aureus*<sup>2</sup> of Alexander Severus (222–235 A.D.).<sup>3</sup>

The larger pendant (diameter 0.055 m.) is deeply bevelled on the front side and is surrounded by delicate scroll open-work; in

<sup>1</sup> Sambon, *Le Musée: Revue d'Art mensuelle*, vol. III (1906), pp. 121–129, Pl. XXI; Dalton, *Byzantine Art and Archaeology*, Fig. 317.

<sup>2</sup> See p. 112, footnote 1.

<sup>3</sup> In the British Museum is a chain with pendant also containing an *aureus* of Alexander Severus; Marshall, *Catalogue of Jewellery, Greek, Etruscan, and Roman, in the British Museum*, no. 2727; similar pendants of about the same date are nos. 2937–2940. Such pendants were not uncommon, and are found in many collections.

PLATE XXV



GIRDLE FOUND IN 1902 IN THE VICINITY OF KYRENIA IN CYPRUS, NOW ON LOAN IN THE MORGAN COLLECTION AT THE METROPOLITAN MUSEUM, NEW YORK





NECKLACE WITH MEDALLION PENDANTS  
MORGAN COLLECTION. NO. 8 OBVERSE

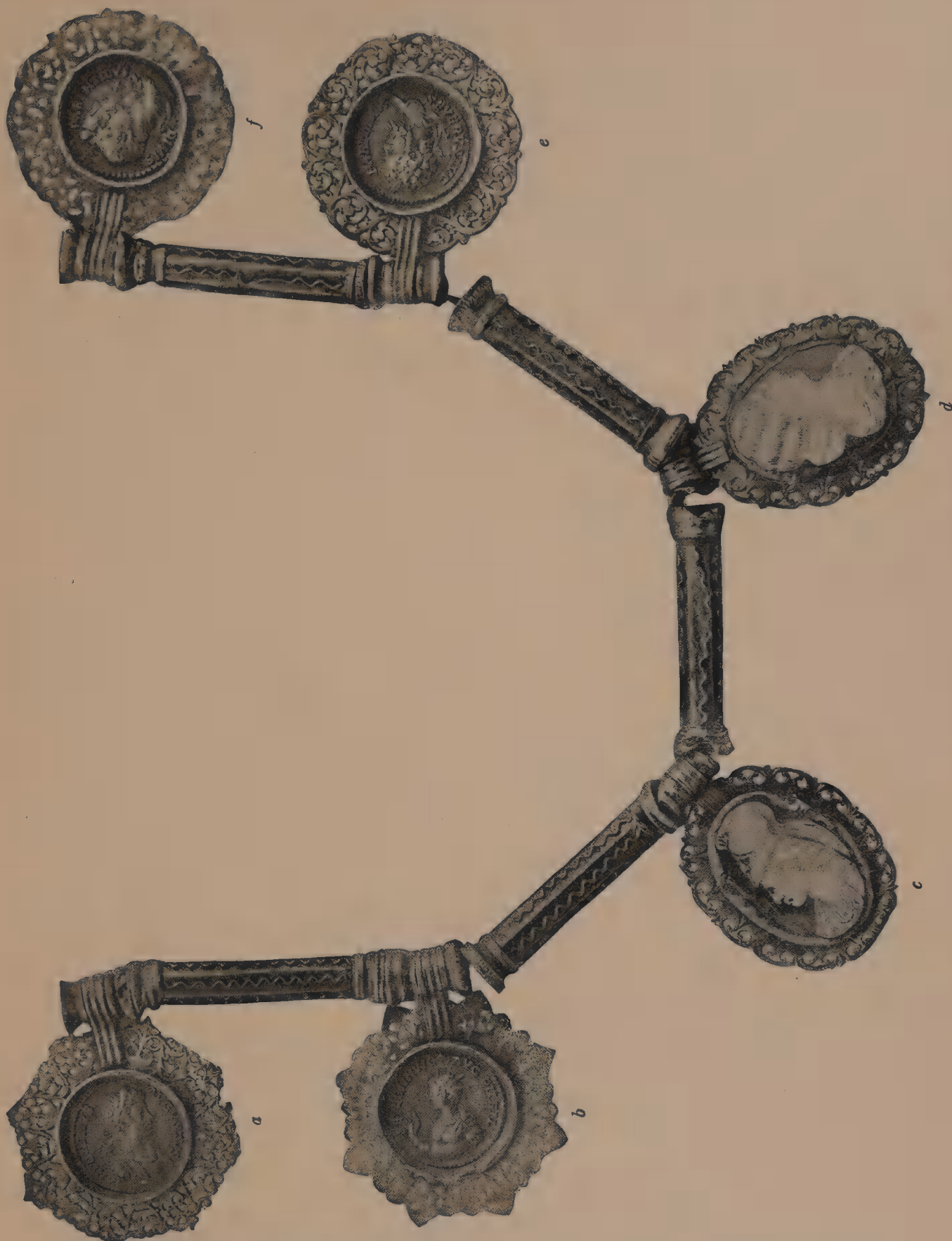




NECKLACE WITH MEDALLION PENDANTS  
MORGAN COLLECTION. No. 8, REVERSE



PLATE XXVIII



NECKLACE FOUND AT NAIX IN 1809, NOW IN THE CABINET DES MÉDAILLES, PARIS



this is shown a pattern of two squares intersecting symmetrically, with an ivy leaf at the alternate angles.

On the obverse of the *aureus* appears the bust of the emperor, Alexander Severus, bearded, wearing the laurel crown and mantle; the legend is, IMP C M AVR SEV ALEXAND AVG, *Imp(erator) C(aesar) M(arcus) Aur(elius) Sev(erus) Alexand(er) Aug(ustus)*, 'The emperor, Caesar Marcus Aurelius Severus Alexander Augustus.'

On the reverse Mars is represented, naked, with mantle floating; he is walking toward the right and carrying a spear and trophy. The legend is, P M TR P V COS II P P, *P(ontifex) M(aximus), Tr(ibunicia) P(otestate) V, Co(n)s(ul) II, P(ater) P(atriciae)*, 'Pontifex Maximus, holding the tribunician power for the fifth time, Consul for the second time, father of his country.' The date of the coin therefore is 226 A.D.<sup>1</sup> The reverse appears on the front side of the pendant.

The smaller pendant (diameter 0.035 m.) is also bevelled on the front side, and has a fine open-work frame, the pointed design of which is characteristic of the period. On the obverse of the *aureus* is the bust of the emperor; he has a boyish face, and wears the laurel crown, with mantle and cuirass. The legend is, IMP C M AVR SEV ALEXAND AVG, as on the companion piece. On the reverse is Jupiter, naked, standing; he faces toward the left, his mantle floating behind him, and holds a thunderbolt and sceptre. The legend is, IOVI CONSERVATORI,<sup>2</sup> 'To Jupiter, Preserver.' In distinction from the other medallion, the obverse of the coin is represented on the front side of the pendant.

Each pendant is attached to the chain by a ribbed loop. The chain is provided with two six-sided hollow tubes, with ribbed ends, which slide over it, and had as their purpose to keep the pendants in position. One of these is between the two pendants. It is likely that a third pendant is lost, and that the other slide was between the lost pendant and the larger one; perhaps even more than one pendant is missing, for of the two slides one is longer (0.035 m. long) than the other (0.03 m.) and has one more rib at its ends. The use of long slides to separate pendants is well known, as in the necklace from Naix (Plate XXVIII).<sup>3</sup>

<sup>1</sup> See Cohen, IV, p. 429, no. 280.

<sup>2</sup> Cf. Cohen, IV, p. 409, no. 70.

<sup>3</sup> Also the necklace published by Dalton, *Byzantine Art and Archaeology*, Fig. 317, and J. L. Myres, in the *Reliquary and Illustrated Archaeologist*, IV (1898), pp. 109-112, Fig. 1.

This necklace, also of the third century A.D., is similar to the Morgan necklace in composition. It was found at Naix, in France, west of Toul, in 1809, and is now preserved in the Cabinet des Médailles, Paris. It has six pendants, separated by slides; two of them are cameos, representing Minerva (*c*) and Julia Domna (*d*), and four are *aurei* of Hadrian (*f*), Septimius Severus (*e*), Caracalla (*b*), and Geta (*a*).<sup>1</sup>

9. GOLD NECKLACE WITH AN EMERALD PENDANT. MORGAN COLLECTION. PLATE XXIX

The necklace (about 0.37 m. in length) has a heavy, closely plaited chain (0.008 m. thick) made of very fine links. The chain terminates in heavy ribbed necks bearing rams' heads, which hold a hook and ring for fastening the necklace.

The pendant is an eight-sided, unpolished emerald plasma. It is set on a pin which passes through a bore drilled lengthwise the stone, and is attached to the chain by a ribbed loop having a spiral wire on each side. This necklace is said to have come from Alexandria.

10. GOLD NECKLACE WITH PEARL AND SAPPHIRE PENDANTS. MORGAN COLLECTION. PLATE XXX

This necklace (0.45 m. long) is an example of delicate workmanship and is most pleasing. The chain, made of single links, is ornamented with small, plain bosses, there being a cluster of three over each pendant; in the case of the latter a pellet was placed on the outer edge of each boss, and in the intervening angle.

Each of the six links, from the ends of the chain to the point where the pendants begin, consists of one boss and two loops, the latter being set at right angles to each other. The bosses are backed with gold foil. At each end of the chain is a round open-work disk edged with small beads and containing four small bow-spirals similar in shape to those on the Freer medallion (no. 2) and the Morgan pectoral (no. 1). The necklace was fastened with a hook and ring.

The pendants are fifteen in number. They consist of alternating cruciform groups of four bead-shaped, Singhalese sapphires,

<sup>1</sup> Babelon, *Guide illustré au Cabinet des Médailles et des Antiques de la Bibliothèque Nationale* (Paris, 1900), p. 168, Fig. 68, *Catalogue des Camées*, Fig. 367.

PLATE XXIX



NECKLACE WITH EMERALD PENDANT  
MORGAN COLLECTION. No. 9





PLATE XXX





NECKLACE WITH PEARL AND SAPPHIRE PENDANTS  
MORGAN COLLECTION. No. 10





PLATE XXXI





NECKLACE WITH PENDANT AND JEWELS  
BURNS COLLECTION. No. 11



cut with rounded surfaces, and of four pearls which are nearly round; the pearls are more or less irregular in shape, but are in fairly good preservation. Nine pearls and ten sapphires are missing. The fourth pendant from the right lacks all four sapphires; a small pearl has been set on one pin, undoubtedly since the discovery of the necklace. In the centre of each group was a small cylindrical setting; only slight traces of the sets (glass-paste?) are left.

The sapphires are a pale blue, and on close examination show the purple color of the stones from Ceylon.<sup>1</sup> Both the sapphires and pearls are set upon a pin passing through a bore drilled through their centre. Between the pearls and the centre setting is a gold bead.

II. GOLD NECKLACE WITH CIRCULAR OPEN-WORK PENDANT.  
BURNS COLLECTION. PLATE XXXI

The chain (about 0.94 m. long) is made of eight sections of plaited chain alternating with ten sections of wire; the sections of wire are strung with small round pearls, small bead-edged bosses of gold arranged in pairs, and hexagonal emeralds, in the following order: pearl, bosses, emerald, bosses, pearl. The sections of chain end in truncated cones, surrounded by a ring of wire and finished with a double boss of gold. Near the middle of the chain are two circular settings (diameter 0.014 m.), edged with beaded wire and joined with a hinge of the usual pattern; the settings are now empty.

The open-work pendant is attached to the chain by means of a massive bar (0.065 m. long), made by skillfully welding together the ends of two pieces; each of these pieces is shaped like an hour-glass, and was made by soldering the small ends of two truncated cones; the place of soldering is concealed by a ribbed ring.<sup>2</sup> The bar was fastened to the chain by loops at its ends.

The circular pendant (diameter 0.072 m.) is in open-work and has a narrow rim, edged with beaded wire, within which are placed four large and five small rings of gold wire. The large rings

<sup>1</sup> These stones and the similar ones on the Morgan bracelets (nos. 28, 29) have been examined by Dr. George Frederick Kunz, who pronounces them sapphires. Stones that appear to be quite similar and are used in the decoration of certain of the von Gans objects (nos. 12, 13, 14, 34) Zahn prefers to call aquamarines.

<sup>2</sup> A similar bar is shown by Dalton, *Byzantine Art and Archaeology*, Fig. 327.

(diameter 0.027 m.) enclose smaller rings which are held in place by single spirals and bow-spirals of fine wire; they contain sets of hexagonal emeralds, in the upper and lower rings, and of sapphires, in the two side rings. In the space enclosed by the large rings, and at the intersection of their circumferences, are the five small rings containing sets of round pearls. The gems are threaded on wires placed in the line of the radii of the pendant, excepting the central pearl, which is threaded on a vertical wire. The whole was made firm by soldering round circular settings, now empty, in the open spaces. The pendant is fastened to the bar with a hinge, which consists of a pin passing through three small band-rings, two soldered to the pendant, and one to the bar. On the obverse side these rings are decorated with a three-petal ornament having a pellet centre.

With the exception of the circular sets and half of a pearl on one section of wire in the chain, no gem in the entire necklace is missing; the lower emerald in the pendant seems to have been partially broken.

## 12. GOLD NECKLACE SET WITH GEMS. VON GANS COLLECTION. PLATE XXXII

The necklace (0.79 m. long) consists of twenty-eight ornamental members: fourteen small medallions, in open-work; thirteen members with settings, seven oval in shape, and six square; and a cameo setting at the middle of the chain.

The open-work members consist each of a rosette of six leaf-petals surrounded by a flat rim, all cut from one piece of gold plate; to this flat rim, on both the upper and the lower sides, is soldered a bevelled rim edged on the inside with a small bead. The details of the leaves are indicated with the chisel; in the centre of the rosette on the upper side, and also on the lower side, is ordinarily a pellet; some pellets are missing.

The oval settings, the lower half of which is circular in shape, are backed with foil with the exception of the centre in which is a cylindrical bore. The setting of the stone in the oval frame was strengthened with four claws. In the fifth setting on the left (counting from the cameo at the middle) is an amethyst. In the fifth setting on the right is an emerald, which does not seem to fit, and is apparently a modern restoration. In the other settings





NECKLACE WITH JEWELS

VON GANS CO







1 NECKLACE WITH PENDANTS      VON GANS COLLECTION.      No. 13

2 CROSS WITH JEWELS      VON GANS COLLECTION.      No. 35



PLATE XXXIV



NECKLACE FOUND NEAR KYRENIA, CYPRUS  
MORGAN COLLECTION.



are partly aquamarines (sapphires?)<sup>1</sup> and partly a violet-reddish stone similar to selenite. The two settings containing the amethyst and the emerald have a pellet at the bases of the links and in other ways are slightly different from the others. Around each set eight small pearls, four on a side, are strung on fine wires passing through plain gold loops, thus giving the impression of gold beads between pearls; the ends of the wires are wound around the links.

The square settings also are backed with foil, and contain emeralds. Each set is enclosed in a slightly concave rim, and is surrounded with eight small pearls, two on each of the four sides, mounted in the manner above described. The size of the sets slightly varies.

The cameo is slightly smaller than its setting, and may perhaps have been put in its present place in modern times; the background is reddish brown. The setting in which the cameo is placed differs in certain details of workmanship from all the others excepting the two oval settings and one square setting (fourth on the right from the cameo), to which it seems to correspond; for example, the links are made of a thinner wire. Possibly the necklace was repaired in antiquity, the cameo and the oval settings being later additions.

The links connecting the settings are alternately placed at right angles; with the exception of the two already mentioned, and one square setting (fourth on the right from the cameo), they have a cubical base. Apparently the necklace did not have the usual clasp or hook and ring, but was complete in itself, consisting of an unbroken chain of settings.

13. GOLD NECKLACE WITH PENDANTS. VON GANS COLLECTION.  
PLATE XXXIII, I

This necklace (0.44 m. long) has nineteen links consisting of wires with loops at either end, the loops being placed at right angles with each other. Ten of the wires are strung with plasma and nine with a round pearl, each between small gold pearls. There were fifteen pendants fastened to a loop soldered to one of the loops of the wire link. Two pendants and parts of two others are missing. On the wire of the pendant there is at the top a


<sup>1</sup> See p. 143, footnote 1.

setting between two gold pearls. The settings are cylindrical, mounted on conical bases (cf. Fig. 39); in some an emerald is still preserved, and in one are remains of iridescent glass. Most of the settings are empty, or contain traces of the white filling. Below is a small round pearl, and finally a pear-shaped aquamarine (sapphire?)<sup>1</sup> held by bending the wire in a small coil. In design and composition these pendants resemble closely those on the Freer medallion (no. 7). At each end of the necklace is a disk with a beaded border, holding the hook and ring for fastening; the former moves on a hinge.

A similar necklace, strung with plasma and pearls, though without pendants (Plate XXXIV), was found near Kyrenia in Cyprus in 1902, and is now in the Morgan loan collection of the Metropolitan Museum, New York;<sup>2</sup> it is heavier than our necklace.

14. LUNATE, OPEN-WORK GOLD NECKLACE, ORNAMENTED WITH JEWELS. VON GANS COLLECTION. PLATES XXXV, XXXVII, XXXVIII

The necklace (weight, 335 grammes; length, about 0.38 m. on the inner edge, and 0.58 m. on the outer) was made of eleven plaques in open-work, skillfully hinged together, and profusely ornamented with pearls and other precious stones. Ten plaques are chiselled with consecutive letters (beginning at the left), on the piece of gold foil that was used to back the central setting of each plaque. These letters were chiselled on the side next the plaque, so that now they are visible in reverse. They obviously served the purpose of indicating the exact order of the plaques, which with the exception of nos. 1 and 11 are alike in size. The letters,  $\lambda$   $\mathbb{B}$   $\Gamma$   $\Delta$   $\epsilon$   $\varsigma$   $Z$   $H$   $\oplus$   $I$  (here printed in obverse) are arranged in their numerical order,  $\lambda$  being chiselled on the plaque at the left end. The plaque at the right end, no. 11, is not chiselled with any letter, there being no doubt concerning its place in the necklace. The correct position of the plaques is indicated in Fig. 41.

Plaques 2-10 (0.039 m. in width, 0.031 m. long on the shorter edge, 0.047 m. on the longer edge) are of a sectoral shape, , thus forming the circle of the collar. The plaques at the end are beak-shaped. To these are soldered small band-rings to provide

<sup>1</sup> See p. 143, footnote 1.

<sup>2</sup> See Dalton, *Byzantine Art and Archaeology*, Fig. 317, pp. 541, 574.





NECKLACE WITH  
VON GANS CO

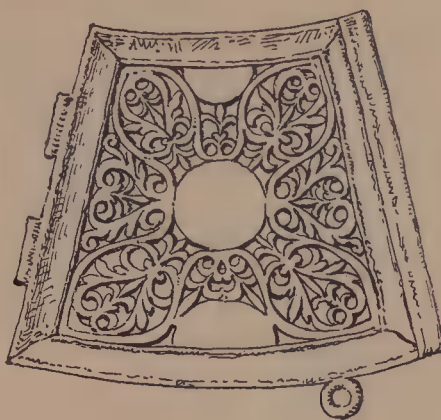




PLATE XXXVI



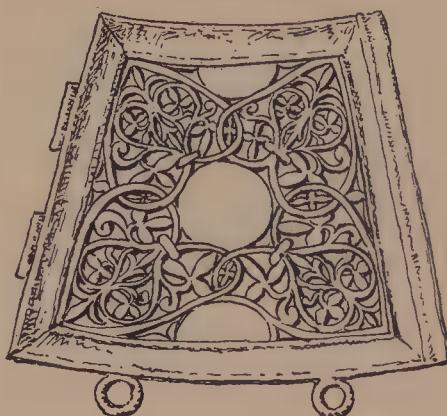
A



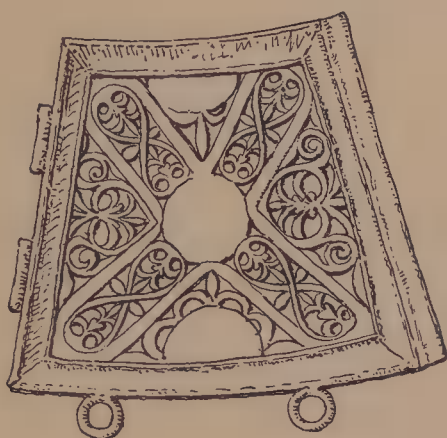
B



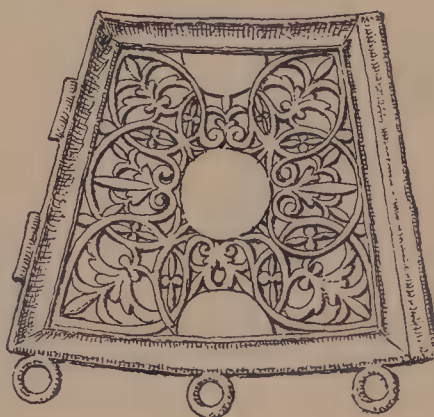
C



D



E



F

DETAIL SKETCHES OF THE SIX DIFFERENT DESIGNS EMPLOYED ON THE  
VON GANS NECKLACE, NO. 14



the fastening; on the lower side of each ring at the point of soldering is a small pellet.

The plaques were fastened to each other by means of thin hinges consisting of two long and slender joints of gold-leaf on one piece, and three on the adjoining piece, a thin bronze wire passing through the joints; the hinges were concealed in part by gold strips soldered above them, and in part by the settings.

The designs in open work (Plate XXXVI) exhibit an adaptation of the lotus and palmette entwined in various geometric designs, bow-spirals, and ovals; they recall the ornamentation of the Berlin medallion (no. 4) and of the inner face of the bracelets (28, 29; Fig. 55). Details of outline

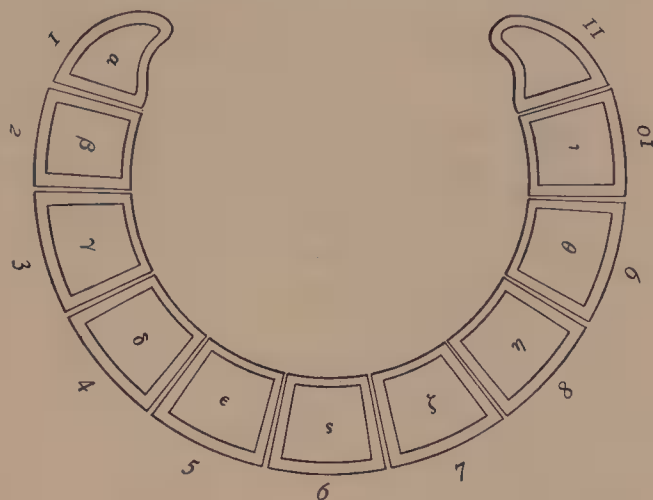


FIG. 41. SKETCH SHOWING THE CORRECT POSITION OF THE PLAQUES OF THE VON GANS NECKLACE.

The Greek letters appear on the reverse of the plaques, thus indicating their order.

are chiselled. Six distinct patterns occur, arranged symmetrically. Thus the patterns of plaques numbered 2 and 10, 3 and 9, 4 and 8, 5 and 7, are identical; that of no. 6 occurs but once, and those of nos. 1 and 11 are alike but reversed.<sup>1</sup> Each plaque has a slightly bevelled rim with a raised line running around the inside.

The necklace was elaborately decorated with pearls, emeralds, and sapphires (aquamarines?).<sup>2</sup> On the plaques there are settings for sixty-one precious stones, and each of the seventeen pendants had three; originally, therefore, one hundred and twelve jewels were used in the ornamentation of this necklace. Plaques 1 and 11 had each an exceptionally large round pearl at the point, and a cone-shaped setting at the centre. No. 1 had also three sets at the side, a pearl in the centre and a sapphire at each end. The other plaques (2-10) have settings that are alike, six on each. In the centre is a square box-setting, with a concave rim, shaped like

<sup>1</sup> Zahn, *op. cit.*, pp. 104, 105, points out parallels with leaf motives observed on other objects.

<sup>2</sup> See p. 143, footnote 1.

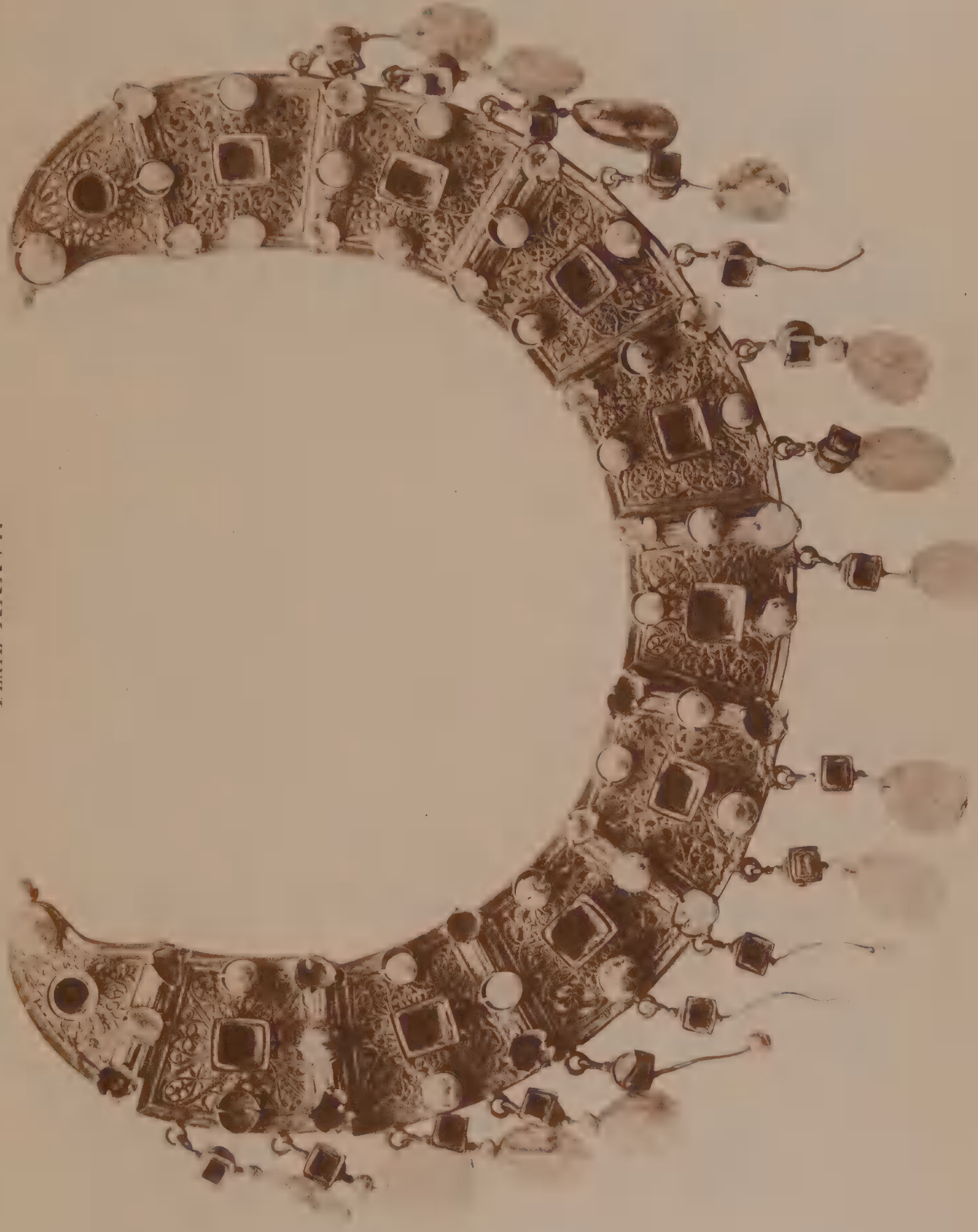
a truncated pyramid inverted, and on either side at the edge of the plaque are placed two pearls; along one side, over the hinge, a pearl is set between two sapphires. The pearls are set, and revolve, on wires within a band-ring; the sapphires have a cone-shaped setting, within which they are held with four claws. The pearls are round; the sapphires are pale in color.

The plaques numbered 2 and 10 have each one pendant; nos. 3, 4, 5, 7, 8, and 9 have two pendants each, and no. 6 has three pendants, thus making a total of seventeen pendants. The pendants are from 0.04 m. to 0.045 m. in length. Each terminates in a large sapphire (averaging about 0.023 m. in length). Above was a small round pearl and a small box-setting soldered to a cylindrical base, similar in shape to those at the centre of the plaques; two of these settings (plaques 4 and 7) still contain emeralds. The pendants are fastened to a loop on the edge of the plaques; above this loop a pellet was soldered, and there is a small gold bead above and below the box-setting of the pendant. The sets are all backed with gold foil, having in the centre in open work a cross-shaped design formed by four small leaves.

Several of the jewels have disappeared. The centre sets of all the plaques are lost and, as previously mentioned, two emeralds only are left in the box-settings of the pendants. From plaque 1 also two sapphires are missing; from nos. 2, 3, 4, and 10 a pearl from a pendant; from no. 5, one pearl and two sapphires from the plaque; from no. 6, one pearl and all three sapphires from the pendants; from no. 7, two sapphires from the plaque; from no. 8, two sapphires from the plaque; from no. 9, two pearls and a sapphire from a pendant. But notwithstanding these deductions, thirty-nine of the original forty-seven pearls are still in place (twenty-nine on the body of the necklace and ten smaller ones on the pendants), twenty-five of the original thirty-seven sapphires (twelve small ones on the body of the necklace and thirteen large ones on the pendants) and two emerald sets in the pendants. In other words, sixty-six jewels, of the original one hundred and twelve, remain undisturbed.

Plate XXXVII reproduces a photograph of the necklace made soon after its discovery.<sup>1</sup> At that time the plaques were not ar-

<sup>1</sup> The necklace was reproduced in illustration by O. von Falke, *Der Mainzer Goldschmück der Kaiserin Gisela, Aufträge des deutschen Vereines für Kunstwissenschaft* (Berlin, 1913), Abb. 2.



NECKLACE WITH PENDANTS AND JEWELS AS FOUND  
VON GIAN'S COLLECTION. Nos. 14 REDUCED IN SIZE





NECKLACE WITH PENDANTS AND JEWELS, AS RESTORED. VON GANS COLLECTION. No. 14. REDUCED IN SIZE



ranged in their correct order but as follows (counting from the left), 1, 5, 7, 6, 8, 2, 4, 9, 3, 10, 11. Plate XXXVIII shows the present appearance of the necklace, the places of the empty sets having been filled with modern jewels. Plate XXXVI, on the other hand, exhibits the necklace with the plaques in their original positions, the modern stones having been removed with the exception of four sapphire pendants (the three on plaque 6 and the one at the left on plaque 9).

Zahn (*op. cit.*, p. 108) places this necklace in the fifth or beginning of the sixth century. In the mosaic of the sixth century at Ravenna the empress Theodora (Plate III) wears a wide necklace having pear-shaped pendants.

15. BREAST CHAIN OF GOLD MEDALLIONS. BURNS COLLECTION.  
PLATES XXXIX, XL

Two large open-work medallions (0.077 m. in diameter) are connected by four chains, each having twenty-three small medallions (0.025 m. in diameter) also in open-work. The large medallions, enclosed within rings of wire forming the circumference, have identical designs pierced from a single flat plaque of gold. Within a narrow rim are seven circles (each 0.023 m. in diameter), six grouped around one in the centre. In these circles are two distinct designs (Fig. 42):

- (1) Within a scalloped edge radiate alternately ivy leaves and buds (perhaps a variation of the lotus bud);
- (2) Within each of four round compartments is a palmette pattern, the palmettes being connected by stems which interlace with the surrounding border; in the spaces between the intersections of the compartments is a leaf.

The spaces between the circumferences of the seven circles are filled with scrolls and buds. Fine details are indicated by chiselling. Four loops are soldered to the circumferences of the large

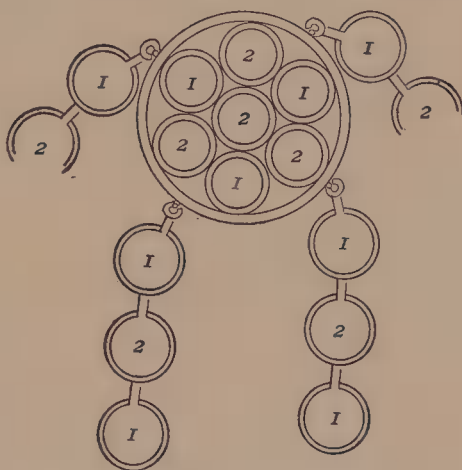


FIG. 42. SKETCH SHOWING THE POSITION OF THE TWO DESIGNS IN THE MEDALLIONS OF THE BURNS BREAST CHAIN, NO. 15.

medallions at equal intervals; to these the four chains of the small medallions are attached by means of double band links.

The small medallions, which are joined together in the same manner as the large ones, are likewise made each from one piece, soldered within a ring of wire. Their designs are identical with the two types described above, but are on a slightly larger scale.



FIG. 43. TERRACOTTA OF THE ROMAN PERIOD, FROM EGYPT.

Showing the manner in which the Burns breast chain was perhaps worn.

The two designs alternate, and since the number of medallions in each chain is uneven, they begin and end with the same design. Details of the arrangement of the two types are shown in Plate XL.

On two consecutive chains a small gold hook is soldered to the link connecting the twelfth and thirteenth medallion, that is, nearly at the middle of the chain; the twelfth medallion is at the middle. The hooks, furthermore, face in opposite directions. This fact, reinforced by the evidence of a small terracotta of the Roman period (Fig. 43) found in Egypt and now in the Museo Archeologico at Florence, may afford a clue to the manner in which the

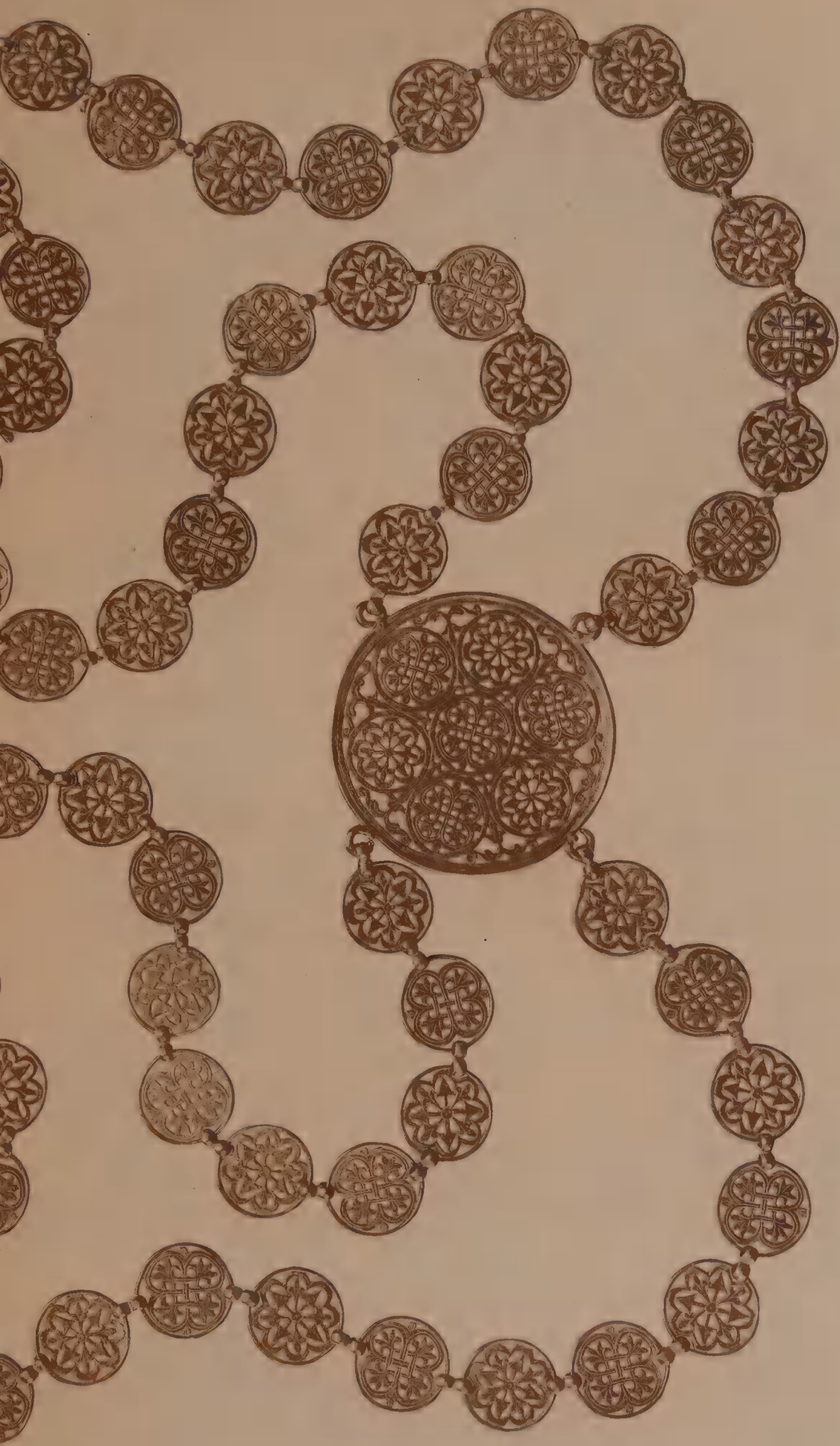
ornament was worn on the person.<sup>1</sup> They suggest that one of the large medallions was worn on the breast, the other at the back; two of the chains then passed over the shoulders and were held in place by the hooks, and the other two chains passed under the arms.<sup>2</sup>

<sup>1</sup> A similar terracotta from Egypt is published by Weber, *Die ägyptisch-griechischen Terrakotten* (Berlin, 1914), no. 377.

<sup>2</sup> Says Pliny, speaking of feminine decoration (*N. H.* 33, 40), *discurrant catenae circa latera*, 'chains traverse their sides in different directions.' Compare Daremberg et Saglio, *Dictionnaire*, article "catena," Figs. 1246, 1248.







BREAST CHAIN WITH MEDALLIONS  
BURNS COLLECTION, No. 15  
REDUCED IN SIZE





BREAST CHAIN, DETAIL OF DESIGNS



PLATE XII



EARRINGS WITH PEARL PENDANTS  
MORGAN COLLECTION. Nos. 16 AND 17



16, 17. PAIR OF PLAIN GOLD EARRINGS WITH PEARL PENDANTS.  
MORGAN COLLECTION. PLATE XLI

Each of the earrings has a plain ring (about 0.025 m. in diameter), with an opening for insertion in the ear. The end to be inserted in the ear diminishes slightly in diameter; the other end is provided with a knob.

To this ring are soldered four small loops, from which hang pendants of closely plaited chains, (about 0.043 m. long), terminating in round pearls. On the lower side of each loop, in the angle formed by it and the ring, is a small gold bead. The chains end in small ribbed collars which have a loop at either end for suspension.

The pearls are set on pins, finished with a small coil, to hold the pearls. Above the pearls is a gold bead. All eight pearls are in place; one is partially broken. The total length of each earring is 0.08 m. The Romans gave the name *crotalia* to pearls that were mounted in such a manner that they struck against each other, thus suggesting the sounds of castanets.<sup>1</sup>

It is difficult to date these earrings exactly; they may not be later than the third century. In the Museum at Cairo are earrings of the same general style, from the Greco-Roman period;<sup>2</sup> one of them is shown in Fig. 44.



FIG. 44. EARRING OF THE  
GRECO-ROMAN PERIOD IN  
THE CAIRO MUSEUM.

18, 19. PAIR OF GOLD EARRINGS WITH JEWELS. BURNS  
COLLECTION. PLATE XLII

In these earrings (length, 0.121 m.) the hook diminishes slightly to the end, and its loop is decorated with two globules, one on either side. The lower part of the body (about 0.041 m. wide) is semicircular in shape and encloses the arcs of two smaller

<sup>1</sup> Pliny, *N. H.*, 9, 123.

<sup>2</sup> Vernier, *Bijoux et Orfèvreries* (Leipzig, 1907, 1909), *Catalogue général des Antiquités égyptiennes du Musée du Caire*, nos. 52437, 52438, Pl. xxx. For other earrings of the sixth century, found in Cyprus, see Dalton, *op. cit.*, Fig. 327.

circles; above, it ends in two scrolls. Between the ends of the semicircle are three small circular settings; on either side of the scrolls, and between them is also a small circular setting. All

these settings probably contained glass paste.

Between the scrolls and below the circular setting a rounded elongated emerald is set on a pin which passes through a perforation in the stone; immediately below is a gold bead. To the circular setting just mentioned a bead and loop are soldered, and to this the hook of the earring is attached. The surface of the body is chiselled in small lunates and wedges; it is backed with gold foil.

Each of the three pendants has three settings, which are attached to the body and to each other by means of hinges; the hinges are made by passing a wire pin through band rings, the two outer bands being soldered to the same side, and the middle one to the other side. The settings are circular, square, and cone shaped, in alternation. On each earring one setting of glass paste is still preserved.

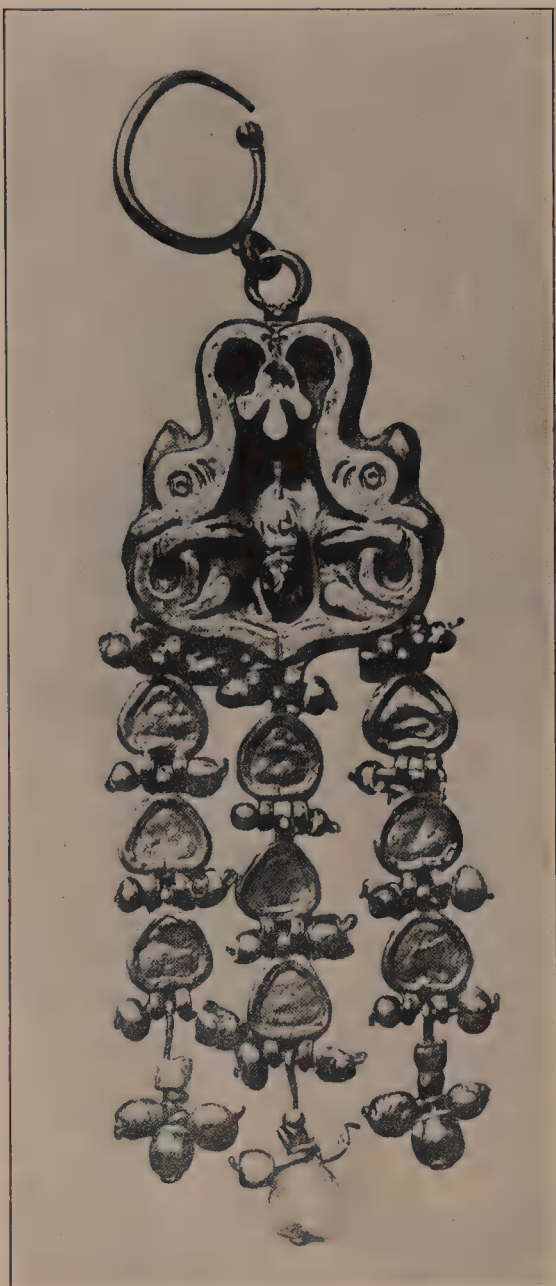


FIG. 45. EARRING NOW IN THE CAIRO MUSEUM.

The pendants terminate in a gold bead and a pin. On the pin are strung, in the outside pendants, a cylindrical emerald and a large round pearl; in the middle pendant, a small round pearl and a sapphire. The pin passes through the jewels, and holds them in place by being bent in a small coil below. The length of the middle pendant is 0.057 m.

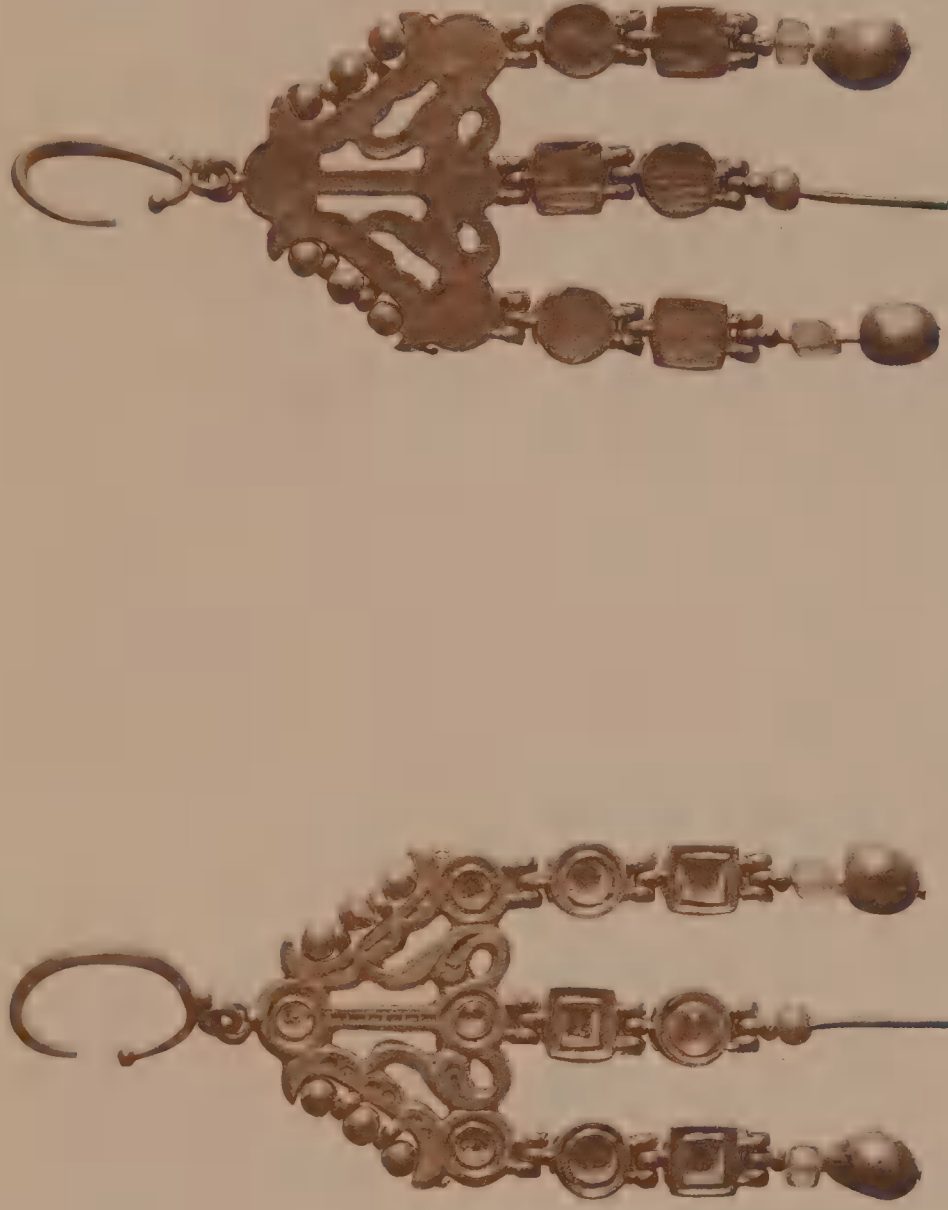
PLATE XLII



EARRINGS WITH PENDANTS AND JEWELS  
BURNS COLLECTION.                      Nos. 18 AND 19



PLATE XLIII



EARRING WITH PENDANTS AND JEWELS  
FREER COLLECTION. No. 20, OBTAINED AND REVERSE



PLATE XLIV



EARRING WITH PENDANTS AND JEWELS  
FREER COLLECTION. No. 21, OBTUSE AND REVERSE



These earrings resemble closely the following, nos. 20 and 21, and are probably as late as the sixth century. Similar earrings are in the Museum at Cairo; one of them is shown in Fig. 45.<sup>1</sup>

20, 21. PAIR OF GOLD EARRINGS WITH JEWELS. FREER COLLECTION. PLATES XLIII, XLIV

These earrings are so similar in style and workmanship to those just described (nos. 18, 19) that we are probably safe in ascribing them to the same period, if not to the same atelier. They are about 0.11 m. long. The hook is an open oval ring, the lower end terminating in a pellet (Fig. 46). It may be that the hook was not intended to be inserted in the pierced lobe of the ear, but to be attached as a pendant to the side-pieces of the head-dress.<sup>2</sup>

The body (0.038 m. wide) is backed with gold foil (see reverses in Plates). It is in open-work, and triangular in form; the lunate recesses on



FIG. 46. DETAIL OF UPPER PART OF FREER EARRINGS, NOS. 20, 21. ORIGINAL SIZE.

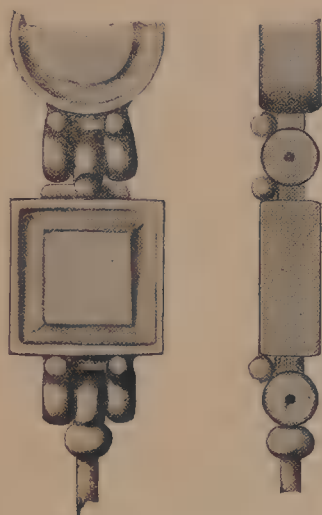


FIG. 47. DETAIL SKETCH AND CROSS SECTION OF A PORTION OF ONE OF THE PENDANTS OF THE FREER EARRINGS, NOS. 20, 21. ENLARGED.

the sloping sides are joined together by a lyre-shaped scroll. At the three corners of the triangle, and in the centre of its base, is a circular setting; one set of glass paste is still preserved on each earring. In each recess along the sloping side three small pearls are strung on wire between band rings; on one of the earrings two pearls are missing. On the surface are shallow oblong and lunate settings, probably for glass paste.

Each of the three pendants has two settings, connected by hinges, a circular and a box setting in alternate order. Their relative size and relation are shown in the sketch and cross-section in Fig. 47. These settings probably all contained glass paste. The outside pendants terminate in cylin-

<sup>1</sup> Vernier, *op. cit.*, nos. 52510, 52511, Pl. xxxv.

<sup>2</sup> Dalton, *The Burlington Magazine*, May, 1912, p. 65.

drical emeralds and pear-shaped pearls. The middle pendant is slightly longer than the others; by comparison with the preceding (nos. 18 and 19) we may assume that it terminated also in a sapphire surmounted by a small round pearl; both pearls are preserved.

The weight of no. 20 is 27.2 grammes; that of no. 21 is 26.3 grammes.

22, 23. PAIR OF GOLD ARMLETS. FREER COLLECTION.  
PLATES XLV, XLVI

These two fine armlets (diameter about 0.099 m.) are made of hollow tubes of gold, resembling the neck-rings of the two pectorals (nos. 1 and 3), ending in a ribbed



FIG. 48. CLASP OF ONE OF THE  
FREER ARMLETS, NOS. 22, 23.  
REDUCED IN SIZE.

cap at the clasp (diameter of the tubes 0.008 m.). The body of the armlets is without ornamentation; the clasp, which consists of a heavy hook and ring (Fig. 48), is concealed

by shell-shaped ornaments flanking a round boss edged with a border of beads. In both armlets the hollow tube of the body opposite the clasps has by some accident been slightly indented.

The weight of no. 22 is 65.6 grammes; that of no. 23 is 65.2 grammes.

24, 25. PAIR OF SPIRAL GOLD BRACELETS. BURNS COLLECTION.  
PLATE XLVII

The bracelets (diameter 0.067 m.) are solid, and the spirals, which represent a serpent, make slightly more than two turns in length.

The body of the serpent enlarges in size from the head to the middle, and then diminishes to the tail. The head and neck are carefully worked, and the scales of the neck are indicated for about 0.04 m. by cross-hatched incisions. The eyes are formed by small globules of gold. The tail, which is also chiselled, ends in waves.

The bracelets are perfectly preserved. They may be as early as the first century, but it is difficult to determine the precise date, since the type is common in many periods.<sup>1</sup> It is not certain that this pair of bracelets belongs with the rest of the treasure; possibly it came from Alexandria.

<sup>1</sup> See, for example, Vernier, *op. cit.*, nos. 52114-52124, Pls. XIV, XV.



ARMLET OF GOLD WITH CLASP  
FREER COLLECTION. No. 22, OBERSE AND REVERSE



PLATE XLVI



ARMLET OF GOLD WITH CLASP  
FREER COLLECTION. No. 23, OBVERSE AND REVERSE



PLATE XLVII



SPIRAL BRACELETS OF GOLD  
BURNS COLLECTION.      NOS 24 AND 25



PLATE XLVIII



BRACELETS WITH OPEN-WORK  
MORGAN COLLECTION. Nos. 26 AND 27



26, 27. PAIR OF GOLD OPEN-WORK BRACELETS. MORGAN COLLECTION. PLATE XLVIII

This pair of heavy bracelets (diameter 0.07 m.) is entirely of gold without any setting of gems; the weight of one is 162.55 grammes, of the other, 164.55 grammes.

Each bracelet consists of a band (0.025 m. wide), bent to form three-quarters of a circle; the space between the ends is filled with a medallion face (diameter 0.047 m., including the rim). The medallion was held in place by means of two elaborate hinges; these consist of pins, which pass through three band rings, two rings being soldered to the body and one to the face of the bracelet; the pins end in rude lions' heads. One of the pins is set permanently, the other is a screw pin removable to admit the wrist. This screw pin (on the right as seen in the Plate) is made in the usual way (p. 121, Fig. 19) and is removed by turning from left to right.

Both the face and the body of the bracelets are edged with a triple row of small disks with pellet centres. In the open-work of both body and face appear delicate line designs and the graceful outlines of doves, a design of great beauty, exhibiting the skill of the goldsmith at its best (Figs. 49 and 50).

An open-work strip (0.013 m. wide), consisting of a single piece, was soldered between the heavy projecting rims of the body. The spaces on this open-work strip between the figures of the doves are occupied by a fret pattern and by minute leaf designs (Fig. 50), some details being indicated by chiselling. Eight doves are represented, four on each side, all facing the medallion.



FIG. 49. DETAIL SKETCH OF THE DESIGN ON THE FACE OF THE MORGAN BRACELET, NO. 26. ORIGINAL SIZE.



FIG. 50. DETAIL SKETCH OF THE DESIGN ON THE BODY OF THE MORGAN BRACELET, NO. 26. SIX-SEVENTHS ORIGINAL SIZE.

Immediately opposite the face is a small ring enclosing a cross design. The band is bordered with fine double spirals closely laid.

Similarly, on the medallion face the open-work plaque, consisting of a single piece, shows straight geometric designs alternating with tiny leaf patterns (Fig. 49). In the centre the geometric design encloses a six-pointed rosette, with pellets between the petals. Around this is a band containing the figures of seven doves, three facing one way, four the other; this band is bordered on both sides with the double spiral pattern described above (Fig. 50).

These bracelets are probably somewhat earlier than the following (nos. 28, 29), but the date is extremely difficult to fix. In



FIG. 51. GOLD BRACELET, PERHAPS OF COPTIC ORIGIN, NOW IN THE BRITISH MUSEUM, SIXTH CENTURY.

Fig. 51 is reproduced a gold bracelet of the sixth century which has some points of resemblance;<sup>1</sup> on the body are peacocks and geese, bordered by a flowing scroll. On the face is a bust of the Virgin, with uplifted hands. The workmanship is far inferior to that of the Morgan bracelets. This bracelet, now in the British Museum, is said to have been found in Syria, but it was purchased in Cairo and is perhaps Egyptian in origin; it shows Coptic traits.

A resemblance, on the whole nearer, appears in a gold bracelet which formed a part of the Kyrenia treasure already referred to, and is now in the Morgan Loan Collection in the Metropolitan

<sup>1</sup> Dalton, *Guide to the Early Christian and Byzantine Antiquities in the British Museum* (London, 1903), p. 109, and *Cat. of Early Christian Antiquities and Objects from the Christian East* (London, 1901), no. 279; cf. also Garrucci, *Storia dell' Arte cristiana*, VI, Tav. 479, 24.

PLATE XLIX



BRACELETS WITH JEWELS

MORGAN COLLECTION.      Nos. 28 AND 29



Museum, New York (Fig. 52).<sup>1</sup> Both body and face have open work, vine leaves, and grapes within a scroll. This also is assigned to the sixth century.



FIG. 52. GOLD BRACELET FOUND IN 1902 IN THE VICINITY OF KYRENIA IN CYPRUS; NOW ON LOAN IN THE MORGAN COLLECTION AT THE METROPOLITAN MUSEUM, NEW YORK.

28, 29. PAIR OF GOLD BRACELETS ORNAMENTED WITH JEWELS.  
MORGAN COLLECTION. PLATE XLIX

The body of these bracelets (diameter 0.06 m.) is a thin band of gold (0.023 m. wide), bent to form slightly more than three-quarters of a circle; the space between the ends is filled with the medallion face.

The body is in two parts, the clasp of the bracelet being opposite the face.

The rims are edged with a delicate bead recalling the Greek moulding (Fig. 53).

On the inner side of the body a strip having flat raised edges was soldered longitudinally. In this is cut a series of bow-shaped patterns (Fig. 53) showing the gold of the body as a background. The design is placed symmetrically; the ends of the bows on both sides of the bracelet point toward the clasp. The purpose of the strip was evidently

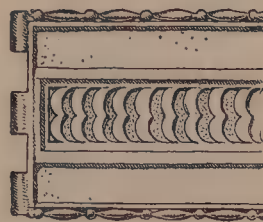


FIG. 53. BOW-SHAPED PATTERN ON INNER SIDE OF THE BODY OF THE MORGAN BRACELETS, NOS. 28, 29. ORIGINAL SIZE

<sup>1</sup> Dalton, *Byzantine Art and Archaeology*, Fig. 317, and Sambon, *Le Musée*, III (1906), Pl. xx.



FIG. 54. MORGAN  
BRACELET, NO. 29.

to provide a more solid base for the heavy settings on the outside.

Along each edge of the body is a row of twenty-two round pearls, making forty-four on each bracelet as shown in a detail sketch (Fig. 54). The pearls are threaded on wires suspended from standards (about 0.006 m. high), in groups of four and three; between the pearls is a small gold bead. All eighty-eight pearls of both bracelets are still in place.

Between the rows of pearls are fourteen settings, seven on each side between the clasp and the medallion face (Fig. 54). These seven consist of three moderate-sized Singhalese sapphires, set in an oval rim and held firmly with four claws, and four box-settings shaped like truncated pyramids inverted. The six sapphires of both bracelets are preserved. In one of the box-settings, on one bracelet only, is an emerald plasma; it is likely that the others were set with the same stone. In some of the box-settings paste remains in which the gems were embedded. The seven settings between the clasp and medallion are so arranged that a sapphire alternates with two box-settings.

Some of the sapphires have a pink or amethystine color.<sup>1</sup> They are oval in shape, and rather irregular, having a dull finish suggesting that they were polished by a soft buff, either leather, hide, or cloth, and not on a hard wheel.

The clasp of the bracelet consists of three flat ribbon loops (one on one side, two on the other), into which a thin folded strip slides to form the fastening. The loops of the clasp are concealed by soldering oval settings upon them; three of these on one bracelet, and one on the other,

<sup>1</sup> Specimens of sapphires in the Victoria and Albert Museum in London show that this stone has a wide range of color. Some are dark blue shading off to light blue, others are amethystine, blue amethystine, rose color, topaz yellow, and clear white like diamond.

PLATE I.



BRACELETS WITH DOUBLE MEDALLION FACE  
VON GANS COLLECTION.      Nos. 30 AND 31



are still filled with glass that has become iridescent, resembling opal.

The medallion face (diameter 0.034 m.) is attached to the body by two hinges, each having five joints; two of these are soldered to the face and three to the body. The joints are round, and each hinge is fastened with a long pin. On the two projecting ends of the pin is set a round pearl, held in place by blunting the ends of the pin. One of the four pearls is missing from each bracelet.

In the centre of the face is set a large Singhalese sapphire (about 0.018 m. long) in an oval frame, held by four pairs of claws. One of the sapphires, which has been drilled through its width, has a beautiful deep blue color. Surrounding the sapphire rise ten standards of heavy gold wire bent outward, between which ten round pearls are strung, and revolve, on a fine wire. The tops of the standards produce the effect of gold beads between the pearls. All ten pearls on each bracelet are in place. Thus each bracelet was ornamented with fifty-eight pearls, seven sapphires, eight emeralds (?), and three glass sets, or a total of seventy-six jewels.

The exterior surface of the medallion face is slightly concave, and is perforated in the centre with a single bore. It has a wide folded edge (0.004 m. wide).

The inner side of the face is set with a round plate cut with a pleasing design in openwork (Fig. 55). The design consists of an outer ring of small running spirals similar to those on nos. 5, 6, and 7; next to this is a ring of dots, and within the ring is a design of symmetrically arranged spirals ending in leaf and bud patterns. Worthy of note is the resemblance to the designs on the plaques of the necklace numbered 14 (Plate XXXVI). The leaf patterns recall similar ornamentation on Coptic monuments.<sup>1</sup>



FIG. 55. DESIGN ON INNER SIDE OF THE FACE OF THE MORGAN BRACELETS, NOS. 28, 29. ORIGINAL SIZE.

### 30, 31. GOLD BRACELETS WITH DOUBLE MEDALLION FACE. VON GANS COLLECTION. PLATE L

The body of the bracelets describes three-quarters of a ring, slightly oval (0.105 m. by 0.08 m. in diameter). This ring is

<sup>1</sup> For example Crum, *op. cit.*, nos. 8599, 8675, 8683, 8690-91, 8717, 8722; there are also numerous illustrations in Strzygowski, *Koptische Kunst*, and Gayet, *op. cit.*

hollow, with six longitudinal ribs rather deeply chiselled with cross notches at short intervals, possibly to suggest a plaited chain.<sup>1</sup> The weight of both bracelets is 162 grammes.

The body ends in short truncated cones encircled by a ring. The double medallion face is attached to the body by hinges of two ribbed rings soldered to the ends of the body, and one soldered to the side of the face. On one side the hinge pin is set permanently; on the other is a screw pin, by means of which the bracelet was opened. In the hinges are traces of bronze pins. The hinge pins end in faceted heads, and a pellet is on the top of the hinge ring that is fastened to the face. These hinges are very similar to those on the medallions, nos. 2 and 4.

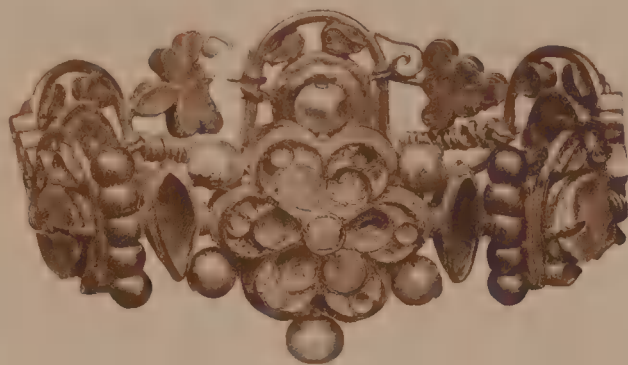
The face consists of two small framed medallions. These are held together by a three-sided, right-angled strip, visible on the back, but concealed on the front by a rosette and a three-petal ornament with a pellet centre; the decoration is similar to that of four other objects, nos. 1, 2, 3, and 4. The frames of the medallions (diameter 0.03 m.) are slightly bevelled, and have a beaded border soldered on both the outside and the inside. Each medallion with its frame is made from one piece. On each bracelet the portraits are alike, but reversed. They are framed disks; not real coins, but free-hand chiselled imitations of an obverse,<sup>2</sup> appearing in reverse on the back. An emperor is represented with a crested helmet, cuirass and military cloak. On the right medallion he faces slightly to the left; the right hand holds a spear over the shoulder, the point of the spear appearing at the right of the emperor's head. In his left hand he holds a shield bearing some device. These details are reversed on the medallion at the left.

The legend also is a barbaric imitation of some imperial coin, and is unintelligible. The narrow strip containing the legend is bounded by incised lines, which served as guides in making the letters. They are roughly outlined, and have a perpendicular

<sup>1</sup> Zahn, *op. cit.*, p. 92, thinks that it was to suggest "das Aussehen zu einem Bündel zusammengefasster Perlschnüre."

<sup>2</sup> Other examples of imitation coins as decoration of jewels are the two gold diadems in the Hermitage at St. Petersburg, and the medallion of Tetricus which was stolen from the Cabinet des Médailles in Paris in 1831 (Lenormant, *La Monnaie dans l'Antiquité*, I, p. 38.) Comparable also are the central medallions of the two pectorals, nos. 1, a and 3, a; see also Zahn, *op. cit.*, p. 83, fig. 42.

PLATE I.I



BRACELETS WITH JEWELS

VON GANS COLLECTION.      NOS. 32 AND 33



ridge between them. The legends are similar, but not identical. So far as they can be made out they are as follows:

1. Right side, ONOIO OINOI  
Left side, ONO I ONOI
2. Right side, ONONI ONINO  
Left side, ONOIN ONOIN

The type of head is one that appears on coins in the last of the fourth, the fifth, and the sixth centuries. One naturally thinks of DN HONORIVS as the source of the legend, but there can be no certainty that this is correct. An unintelligible coin legend occurs also on the central medallion of the pectoral, no. 1.

These imitations of real coins were not stamped from the same block, since the two with the emperor facing left, with the spear in the right hand, and their reverses, although very similar, show slight differences of detail. Zahn suggests<sup>1</sup> that on account of the dimensions the bracelets are too large for feminine wear.

32, 33. PAIR OF GOLD BRACELETS DECORATED WITH JEWELS.  
VON GANS COLLECTION. PLATE LI


In these bracelets the body describes three quarters of an oval (0.073 m. by 0.06 m. in diameter). It was made by bending a gold wire into a scroll (about 0.017 m. wide), so as to form nine loops like a vine stem, thus . The spaces between the loops are filled alternately with circular sections of mother-of-pearl and glass paste (?) sets.<sup>2</sup> There are five of the former and four of the latter, so that a mother-of-pearl setting is placed on either side of the face of the bracelet, and one directly opposite it. The sections of mother-of-pearl are set on pins, which are soldered to opposite sides of a band ring setting, and beyond it to the wire of the scroll. In some sets the pins are exposed. Surrounding each setting are four pear-shaped settings<sup>3</sup>



FIG. 56. SHAPE OF  
SETTING EM-  
PLOYED ON THE  
BERLIN BRACE-  
LETS, NOS. 32, 33.  
ENLARGED.

<sup>1</sup> *Op. cit.*, p. 92.

<sup>2</sup> The "traces" of glass setting in this and in other objects may be only the paste by means of which the set, whatever it was, was held in place. Zahn, *op. cit.*, p. 90, suggests that garnets were used here to represent grapes and emeralds the leaves.

<sup>3</sup> The design of vine leaves and fruit is common in Coptic art (Crum, *op. cit.*, 8599, 8718, Strzygowski, *Koptische Kunst*, 7374, 7375), but of course occurs often elsewhere. Worthy of note is the treatment of this motive on the bracelet from Kyrenia (Fig. 52).

of a peculiar shape, with traces of paste; the shape of these settings, enlarged, appears in Fig. 56.

In the alternating loops are two designs (Fig. 57), which in turn alternate:

(1) A cluster, resembling a bunch of grapes, of six small cylindrical settings, in which are traces of paste; on one side is a single spiral which helps to strengthen the frame, and below, stretched across the loop, is a small coil of wire, like a vine tendril. The wire is wound slightly larger at one end, the larger end being placed in the direction of the face of the bracelet.

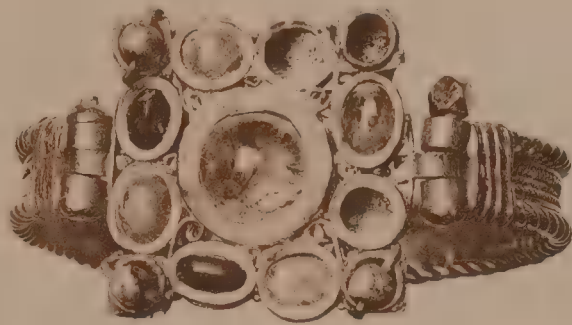
(2) A palmette cluster, resembling a vine leaf, of five settings, also containing traces of paste; on one side is a single spiral, and below is a coil of wire as previously described. The clusters representing the grapes and vine leaves are conventionalized.

All the settings are backed with gold foil, and are placed horizontally, lying in each case in the direction of the face of the bracelet. This symmetry in the reversing of types is noteworthy (Fig. 57).

To each end of the scroll a bar is soldered. To this in turn are soldered two hinge joints, shaped like double gold pearls; on one side one of these gold pearls forms the head of the screw pin. Another hinge, also pearl-shaped, is soldered to the face of the bracelet, and a screw pin on one side provides the clasp. The hinge pin was of bronze, as the traces show.

The face of the bracelet consists of a large central rosette plaque (Fig. 57) (diameter about 0.023 m.), having two layers of six petals each; a small gold pellet and a round pearl, set on a pin in the usual manner, are placed at the angles between the petals. Only one pearl on one bracelet is missing. On each side of the rosette plaque is a large oval setting, within which a rim is soldered; in one of these settings are traces of paste. In the centre of the rosette is a cone-shaped setting. This set on one bracelet has disappeared; on the other it is well preserved, and consists of glass paste now iridescent. In the inner and smaller layer of six petals, traces only of the sets remain on one bracelet; on the other, an emerald and a glass set that has become iridescent are well preserved; possibly emeralds and glass alternated. The floor of some of these settings has been pierced with an oval hole. In the outer or larger layer of six petals are traces only of paste. Small round settings are placed between the outer ends of the

PLATE LII



BRACELET WITH JEWELS

VON GANS COLLECTION.

No. 34



petals; traces only are found on one bracelet; on the other one jewel, an emerald, is well preserved. Both the oval settings and the rosette plaque are backed with gold foil; in the case of the latter the gold foil was worked with a raised design representing a circle enclosing a star with six rays. One bracelet is in better condition than the other; all the pearls, and four sets of the rosette, are still in place.

These beautiful bracelets were executed in a fine, delicate style, and the effect of the pair in their original condition, with the splendid rosette face and imitation of the vine with tendrils, leaves, and fruit, set off by the bright colors of the sets, must have been pleasing. Zahn<sup>1</sup> places the bracelets at the end of the fifth century.

The weight of both bracelets is 104 grammes.

#### 34. SINGLE BRACELET WITH JEWELS. VON GANS COLLECTION. PLATE LII

The face of the bracelet (diameter, 0.062 m.), square in shape, consists of a cluster of thirteen settings; in the centre is a large setting, and twelve smaller settings are placed along the four sides. The centre setting is cylindrical, and contains, within a slightly concave rim, an aquamarine (sapphire?).<sup>2</sup> At each of the four corners are cubical settings, within which a rim is soldered, as in the oval settings of the bracelets (32, 33), containing round pearls, of which one has fallen out; the sides of these settings are divided by diagonal lines, the upper triangle thus formed being cut away. On the top surface a ring of plain wire was soldered, from which extend two pins that pierce the pearl and hold it in place. The remaining settings are either oval or cylindrical, containing, within a slightly concave rim, either emeralds or dark red

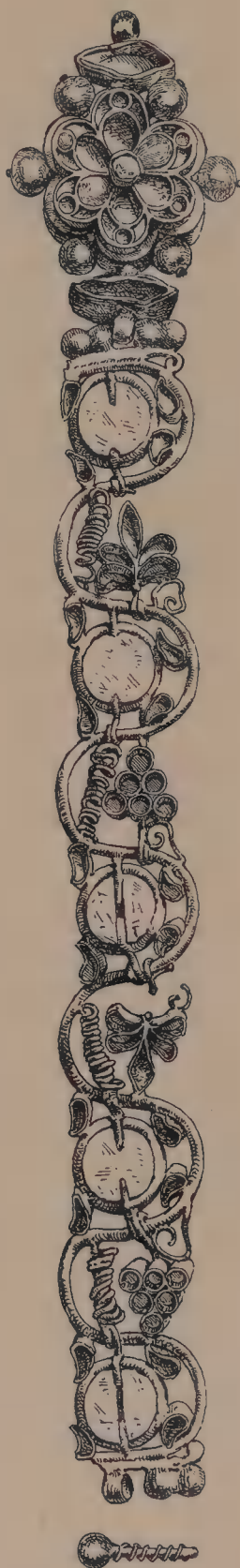


FIG. 57. BERLIN BRACELET, NO. 32.

<sup>1</sup> *Op. cit.*, p. 92.

<sup>2</sup> See p. 143, footnote 1.

stones, arranged apparently in alternate order; two of the settings, however, are now empty. Gold spiral-shaped strips are soldered in between the settings, which are backed with gold foil; these serve to hold them firmly together. Between the settings gold pellets are also soldered. On the right and left sides of the face is soldered a thin bar, to which a plain hinge ring is fastened.

The body of the bracelet (diameter 0.062 m.) has on the inner side a smooth strip of gold. The edges are heavy double wires, twisted; between are two bands of smaller twisted wires, one of notched and two of plain wires; the latter, four-sided, are in reality small strips cut from gold plate. Each end of the body terminates in a triple ribbed cap, to which two hinge rings are soldered. On one side the hinge pin is set permanently; on the other it consists of a screw with a faceted head, and thread wire soldered in the usual way.

35. GOLD CROSS SET WITH EMERALDS. VON GANS COLLECTION.  
PLATE XXXIII, 2

The shape of the loop by which the cross was attached, and the size of the cross itself (length 0.06 m.), show that it was not originally attached to the pectoral (no. 3), to which it was attached at the time of purchase; the gold of the cross is also somewhat paler. The cross is backed with a cross-shaped plate of gold, upon which the top is carefully soldered.

On all four arms of the cross a simple design is chiselled. At the four ends, and in the middle, are circular settings surrounded by a concave rim. In the lower end there is still an emerald. A cross of similar shape was found with the Kyrenia treasure.<sup>1</sup>

36. PORTRAIT STATUETTE OF ROCK CRYSTAL. FREER COLLECTION. PLATES LIII, LIV

This statuette, including the base (0.015 m.) of gilded silver in which it stands, is about 0.095 m. high. The weight is 73.3 grammes.

The base is thickly incrustated with oxidization; there is no trace of an inscription. The head and shoulders, which are slightly stooping, are turned a little to the right.

<sup>1</sup> Dalton, *Byzantine Art and Archaeology*, Fig. 317, and Myres, *The Reliquary and Illustrated Archaeologist*, IV (1898), p. 109, Fig. 1.



PORTRAIT STATUETTE OF ROCK CRYSTAL,  
FREER COLLECTION. No. 36, BACK, AND LEFT PROFILE



The figure is clad in a chiton and peplos. The right hand holds an object, perhaps a libation bowl. The left arm hangs straight down by the side; the feet are close together, and the pose of the whole figure is rather stiff. The hair is parted in the middle, and heavy coils fall over the forehead, extending around to the back of the neck. The figure represents a woman; the features are individualized, and the statuette is undoubtedly a portrait. It does not, however, portray an empress; an empress would have a diadem. Specimens of portrait sculpture later than the fourth century A.D. are rare, and generally, on account of their lack of individuality, are difficult to identify. This statuette is not lacking in individuality, but search has thus far failed to find the type elsewhere.

Between the feet there is a curious boring (about 0.0075 m. in diameter at the opening) made nearly through the crystal, from the front. The purpose of this, seemingly, was to separate the feet plastically, so that they should not seem to be made of one piece.

The bottom of the base in places spreads outward and shows a freshly broken edge; from this fact it may be assumed that the statuette originally stood upon some object from which it was deliberately wrenched in modern times.

Crystal (*crystallus*, κρύσταλλος) was found in India, Asia Minor, Cyprus, and in the Alps, that from the Alps, according to Pliny, being preferred.<sup>1</sup> While crystal was commonly employed in antiquity to make seals, spherical pendants, and cups,<sup>2</sup> the use of this material for making statuettes seems to have been exceedingly rare; indeed, because of its transparency, it was not well adapted to this purpose.

In classical antiquity precious stones of any kind were not frequently used to represent the human figure. In the Metropolitan Museum at New York, however, is a statuette of Nike in chalcedony, belonging to the late Greek period. Among the finds upon the Esquiline Hill in Rome in 1545 many objects of crystal are reported, and among them 'a figure with a base' (*una figura con la base*).<sup>3</sup> In the Münzcabinet at Munich is a crystal statu-

<sup>1</sup> *N. H.* 37, 23-29. Cf. also Isid. *De Etymol.*, XVI, 13.

<sup>2</sup> Blümner, *Technologie und Terminologie der Gewerbe und Künste bei den Griechen und Römern*, III, p. 249, IV, p. 386.

<sup>3</sup> Rostowzew, *Röm. Mitth.*, 1898, pp. 91, 92.

ette 0.105 m. high, representing the upper half figure of a man dressed in tunic and toga and dating from the second century A.D.<sup>1</sup> The Louvre has a statuette of rock crystal representing the torso of a figure wearing the cuirass, perhaps a Roman emperor. In the Bibliothèque Nationale in Paris are four objects in crystal of the ancient period, the fore part of a horse, a fish, and two small female heads (0.028 m. and 0.026 m. high respectively).<sup>2</sup> A fragment of a boar in crystal, found at Pergamum, is in the Antiquarium in Berlin. Watzinger<sup>3</sup> describes a fragment of a crystal statuette of Hercules and the lion (0.045 m. high), which was found during excavations on the west slope of the Acropolis at Athens. There are several small objects in crystal (fishes, locusts, and small vessels) in the Naples Museum.<sup>4</sup> In Cyprus in the Greek period,<sup>5</sup> and later in the Roman period,<sup>6</sup> crystal was employed for vases and rings.

The use of crystal for cups and small portrait heads in the fourteenth and fifteenth centuries, and in Chinese art, is well known.

No known specimen of crystal, however, throws light on the interpretation of this statuette.

<sup>1</sup> Furtwängler, *Die antiken Gemmen* (Leipzig, 1900), III, p. 368, fig. 204. Compare also Furtwängler, *Beschreibung der geschnittenen Steine im Antiquarium* (Berlin, 1896), p. 353, nos. 11362 fol.

<sup>2</sup> Babelon, *Catalogue des Camées antiques et modernes de la Bibliothèque Nationale* (Paris, 1897), nos. 198, 207, 329, 331.

<sup>3</sup> *Athen. Mitth.*, 1901, pp. 326, 327.

<sup>4</sup> Borioni, *Collect. Antiqu. Rom.*, Taf. III, according to Sittl, *Archäologie der Kunst* (ed. 1895, p. 221), has a representation of a small figure in crystal.

<sup>5</sup> Myres, *Handbook of the Cesnola Collection* (New York, 1914), pp. 394, 425.

<sup>6</sup> Furtwängler, *Die antiken Gemmen*, I, Pl. xlviii, 5, xlix, 11, 11 a.

## In Memoriam

WALTER DENNISON was born near Ypsilanti, Michigan, August 9, 1869.

Upon graduating from the University of Michigan, in 1893, he was appointed to the Elisha Jones Classical Fellowship for two years. During the first year of his tenure he continued his studies in the Graduate School of the University, receiving the degree of Master of Arts in 1894. The following year he went abroad, studying first at the University of Bonn, then in Italy.

In the fall of 1895 the newly founded American School of Classical Studies in Rome opened its doors, and to Dennison fell the distinction of appointment to one of the two fellowships first established in connection with the School. The appointment was renewed for the second year, 1896-97.

Four published papers were the immediate outcome of Mr. Dennison's study in Italy. The first of these, "Some New Inscriptions from Puteoli, Baiaë, Misenum and Cumæ," appeared in the *American Journal of Archæology* in 1898. Presenting, as it did, the new inscriptions that had been obtained by De Criscio, the erudite parish priest of Pozzuoli, it was an important supplement to the earlier publication of De Criscio's Collection by Mommsen in the tenth volume of the corpus of Latin Inscriptions. Moreover the warm regard which the aged ecclesiastic came to have for the young American scholar made possible the negotiations which led to the transfer of the De Criscio Collection to the University of Michigan. A second paper, "The Epigraphic Sources of Suetonius," accepted by the University of Michigan as a thesis for the degree of Doctor of Philosophy, was published in the same journal in 1898. An article entitled "Syllabification in Latin Inscriptions" appeared in the first volume of *Classical Philology*, and summarized admirably the results of an examination of practically all the available material. The last of the four papers, "The Movements of the Chorus chanting the Carmen Sæculare of Horace," was published in the first volume of the *University of Michigan Studies*, Humanistic Series.

While by the range and the quality of this earlier work Dennison proved himself to be a scholar of unusual promise, on his return to the United States he showed also that he had the qualifications of a successful teacher. For two years he was an instructor in Latin at the University of Michigan; then went to Oberlin College as Professor of Latin (1899-1902), but returned to Michigan in 1902 as Junior Professor of Latin. Upon his students he impressed himself by the breadth and soundness of his scholarship, by his devotion to the highest ideals, and by his modesty and sincerity. He knew them well and took a personal interest in their welfare. He published several articles on educational subjects, and some textbooks, and was a member of educational as well as scientific associations. He was on the staff of lecturers of the Archæological Institute of America.

In 1908-09 he was again in Italy as "Annual Professor" in the American School of Classical Studies; and while in Cairo as a delegate to the Archæological Congress, he learned of the discovery of the first portion of the Gold Treasure. Upon his recommendation this was brought to the attention of Mr. Charles L. Freer, who obtained it for his art collection. In 1910 Mr. Dennison accepted the headship of the combined departments of Latin and Greek in Swarthmore College.

Of later contributions the most frequently cited has been the article "A New Head of the So-called Scipio Type: An Attempt at its Identification," published in 1905 in the *American Journal of Archæology*. Here it was shown conclusively that the busts which previously had been identified as portraits of the most famous of the Scipios, represented in reality several unnamed priests of the Goddess Isis. This paper was characterized by thoroughness of search, accurate observation of minute details, command of literary sources, balanced judgment and lucidity; and these same qualities in a high degree are manifest in the present monograph, Dennison's last piece of work.

Mr. Dennison left unfinished a volume on the Latin and Greek inscriptions in the collection of the University of Michigan, and some other work which he had either actually begun or definitely planned. His passing, in the prime of his life, is a distinct loss both to scholarship and to education.



WALTER DENNISON

1869-1917



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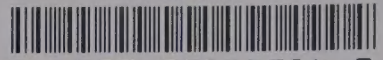
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